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THE R.C.M MAGAZINE

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AND OFFICIAL ORGAN OF THE R.C.M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXV. No. 2

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CONTENTS

	PAGE
EDITORIAL	47
DIRECTOR'S ADDRESS	48
THE ACOUSTICS OF CONCERT HALLS	51
<i>by</i> SIR JAMES JEANS, O.M., F.R.S.	
LETTERS BY BEETHOVEN	54
<i>translated by</i> ROSEMARY HUGHES	
with foreword by THE EDITOR	
THE ROYAL COLLEGIAN ABROAD	60
OBITUARY	71
THE R.C.M. UNION	74
CROSSWORD PUZZLE	76
REVIEWS	77
THE ROYAL COLLEGIAN AT HOME	81
THE PATRON'S FUND	82
COLLEGE CONCERTS	84
OPERA AND DRAMA	87
THE TERM'S AWARDS	90
A.R.C.M. EXAMINATION	91
LIST OF DATES, 1939	92
CONCERT AND RECITAL DATES	93
THE ROYAL COLLEGE OF MUSIC UNION	94

THE R.C.M MAGAZINE

VOLUME XXXV.

No. 2

EDITORIAL

RE - READING old College Magazines in the light of present events leads to a speculation whether, in Mr. Frank Howes, our former editor, we have not an oracle and prophet as well as the new President of the Critics' Circle — a well deserved honour upon which we congratulate him. At all events, he began his Editorial in the autumn of 1935 with the words, "The beginning of the present term saw a number of changes both in personnel and organisation," and in his article upon Mr. Allchin's appointment as Registrar he said, "Mr. Allchin has a genius for teaching music . . . in fact, I believe Mr. Allchin would teach any fool anything. There was, therefore, some apprehension when it was heard that he had been appointed to a position in which not teaching but registering (whatever that may be) was to be his function. The apprehension was relieved when it became known that he was not to abandon altogether the art of teaching in which he so conspicuously excels . . . Indeed, Mr. Allchin's next problem will be to decide how much time the Registrar is going to allow the Professor to teach."

Now music has won the day. Mr. Allchin, who retired from the Registrarship at the end of April, becomes once more a whole-time musician — a musician happily still with us at College.

Another musician, also a Collegian on the teaching staff, has been appointed to succeed him. As everyone knows now, this is Mr. Hugo Anson. That "A" has become the dynastic initial of our Registrars is among the workings of coincidence, and as it stands for administration it seems thoroughly suitable. But anyhow, Mr. Anson's surname is one already celebrated in the annals of England, since he comes of the same family as the great Admiral Anson, whose famous voyage round the world in the 18th century was won "by indomitable perseverance, unshaken firmness, and infinite resource."

Our Admirable Anson is already known as a composer, and a teacher. That he belongs to New Zealand by birth and is by education a Cambridge man, are happy signs of the ties uniting College with all parts of the British Empire. He enters upon his new post with good wishes and a welcome from everyone.

As to the news that Miss Darnell will resign her post as Lady Superintendent at the end of the Midsummer Term, we shall say no more at the moment than that the Magazine will have much to say in a future number of this beloved officer of the College and the Union. Her successor, Miss Ursula Gale, was once, like Miss Darnell herself, a pupil of the College and therefore she comes to us as a friend.

DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1939

1ST MAY, 1939

DURING these holidays I recalled a holiday in 1913, now over twenty-five years ago, when I and two schoolmaster friends went to a London booking-office, asked for three single tickets to Moscow, were given them without any further formality, and set off to see what eastern Europe looked like. In those days you could go almost anywhere in the world without fuss or question. Russia was one of the few places where a passport was necessary, but it was a simple document, easy to get, and was hardly more than an identification paper in case you should need one for any official purpose.

We went through Holland, Germany, Poland, and back through Finland, Sweden and Norway. In southern Europe travel was equally informal; Spain, Italy, the Balkans. You hardly needed even to change your money. Sovereigns and five-pound notes, if you could muster any, were accepted without question anywhere. There was even a currency agreement by which Swiss, French or Italian francs were accepted mutually in all three countries. Almost the only limitation was that the Italians did not accept French coppers, or *vice versa*. It is a sad reflection on our so-called civilisation that these friendly relations have so tragically deteriorated.

All the thoughtful people in the world are asking "Why?" I wish I knew the answer. By some process of social and political change, by some spreading plague of jealousy and mistrust, the nations of Europe have built and are building ever higher walls round their separate domains, walls of ideas, of propaganda, of emotion, of tariffs and restrictions of all kinds, until it is almost impossible to believe that they were, only a comparatively short time ago, such tolerable and tolerant neighbours. And we cannot resist the conclusion that what has changed is the actual spirit of European intercourse, so far as this intercourse finds public expression.

Individually and personally considered, human nature is just what it was before. We meet people who, according to the present temper of international politics, are held to be our bitter rivals, our implacable foes. Actually we find them pleasant, human, ordinary people, with their own particular likes and dislikes, but in no sense fundamentally different to the varied types we can find in our own parish. Talk to them of the normal ethical, intellectual or artistic values, and you find sympathy and agreement. They think of their friends and families as we think of ours. They love their literature, their art, their music, their science, just as we do. They may have gaps and stops in their minds which perplex us. But apparently we have traits which are just as

inexplicable to them. But we do not therefore deliberately embitter one another. We do not whip out revolvers because Herr Solche and Monsieur Tel disagree about free trade. Signor Nessuno does not shoot me because I am lukewarm about his particular aspirations. In all our normal and personal relations with our fellow human-beings, of any language or of any colour, we may like or dislike, approve or disapprove, but we keep our tempers, we live and let live. And yet in the mass, in association, in parties, in regimented crowds, we seem to take on a new, an unyielding, an insistent and violent self-assertion, which becomes, in the domain of international politics, a fever of strife and enmity.

I believe this to be a main disease of our time. It is a psychological disease, an uncontrolled duality of character, which makes us at one moment good private neighbours, and at another, fierce public enemies. It has for long been a feature of our English public life, and one which has always amazed and perplexed foreigners, that two members of Parliament may call one another the most crass and calculating villains in public, and then go and dine quietly together and talk cricket. We even pay a salary to the leader of His Majesty's Opposition. But we have to face the fact that this political game cannot be played in the European theatre as a whole. Accusations are hurled, whether true or false, with the express purpose of inflaming public opinion. And they do inflame it. Men are not really talking humanly to one another, nor even to their own public. They are creating an impression for a precise purpose. It is not a debating society. It is not a court of law; for there is no accepted law to argue about. It is part of the technique of conquest. It is meant to conquer men's minds and emotions in the mass. It does so conquer them, and then the mass may move.

Can we resist this process? Yes, we can, but only by the most careful examination of facts and by an incessant vigilance of temper. Should we always resist it? This is perhaps the most difficult of all political decisions. An unscrupulous orator may yet be speaking a real truth. A man may have bad political manners and yet be inherently in the right. Are we to allow ourselves to be roused? Are we to be moved to what may be a truly righteous indignation? Are we to be afraid of our own social instincts? Can we stand by, cool and detached, while wrongs remain unrighted, however uncouthly that wrong may express itself? Is it possible to permit an evil to exist without in fact condoning it? That is the dilemma which faces the peacemaker, whether it be a man or a nation.

As society is organised to-day we cannot stand aside from the heat and dust of a national conflict, without accepting at least the protection of that particular social life and order which the combatants are fighting to retain. We cannot follow our own personal affairs if these very affairs themselves exist only by virtue of the sacrifices of our fellow men. These are the thoughts which per-

plexed us twenty-five years ago. They are still unsolved, and they still harrass us.

We as artists are in a peculiarly difficult position. Everything we live for depends on the safe provision of food, clothes, and houses to live in. It depends on the protection of a stable and ordered community. We live literally on the good will of our fellow men. If we ask them to be sympathetic to our needs and ideals, can we turn aside and ignore theirs? We may know as little of politics as they know of music. But we count on their sufferance in our own affairs. Can we refuse to help them in theirs?

I will not pursue the argument further. I said last September that it was our duty to pursue our own ideals unflinchingly for so long as the world we live in leaves us a detached corner in which we can work. If and when the world says it can spare us no longer, then we cannot be spared. I think we should not wish to be spared. We exist by virtue of a social order. If that social order is in danger, then our very foundations give way. We must therefore help to keep our social fabric firm, if we wish to preserve and practise those social arts which are its ultimate pride and adornment. We are citizens first, and then musicians, and we must accept the consequences of that destiny, its responsibilities as well as its privileges.

And now a few words about our domestic affairs. The new dining-rooms are ready. I hope you will like and enjoy them. We have tried to make them suitable for various social purposes, as need may arise. Within a few days the workmen will be gone, and I shall hope not to inflict on you any further disturbance of this kind for a long time. You will find, in all, about a dozen new practising rooms. These should add greatly to the work you are able to do at odd hours. The refitting of the dressing rooms is also finished. I want you, if you will, to be your own policemen and see that no thoughtless untidyness spoils these new rooms. For example, I want you to look after the floor of the new dining-room. We have put down a maple floor which will survive, we hope, many a friendly dance. See that everybody takes care of it.

The chief educational event of the term will be the comprehensive annual examinations at the end of it. You will find on the notice boards particulars of the new grading arrangements. See that you know them (and that your professor knows them!). There are many substantial prizes to be had too, and these are now distributed among the three higher grades. They are not confined to the most advanced students, and they are open to first and second studies equally.

We have to welcome this term Mr. Anson, to his new office of Registrar. He is not unknown to us, and we are sure that he will help us all, firmly, kindly and wisely. We are grateful to Mr. Allchin for all he has done, and wish him many years of further work as a Professor.

Miss Darnell retires in July. I will not try to say how much we owe to her and how much we shall miss her. We will make the most of this last term under her care. Her successor, Miss Ursula Gale, comes this term to help Miss Darnell and learn our ways. Miss Gale is one of us, and has had wide experience. We wish her a long and happy tenure.

We are profoundly sorry to lose Mr. Bent, one of the original Scholars of the College, and a man who has devoted practically the whole of his working life to this place. Ill-health has come to him, and though he is now out of danger and slowly recovering, he will not be able to work again. He has the sympathy and affection of many generations of professors and pupils, and we hope he will be able to live for many years in serene and well-earned retirement.

Mr. Blofeld has also left us after many years' good work, and we have therefore had to reinforce our Violin department. I have asked Mr. Albert Sammons and Miss Sybil Eaton to join us. Mr. Sammons has a unique position as our chief interpreter of the greatest works in the repertory of the violin. He will not be able to take many pupils, but he will bring to us a talent and experience of the very highest quality. Miss Sybil Eaton has for long been known as a violinist of distinction, with a very wide musical outlook and a gift for imparting her own culture to others. We extend to them both a warm welcome.

Finally, I want you to go and have a look at the very handsome and historic clock which Mr. Cheeseman has generously given us, and which is installed in the new dining room. You all know what a clock is for. *Verb sap.*

THE ACOUSTICS OF CONCERT HALLS

By SIR JAMES JEANS, O.M., F.R.S.

MANY concert halls are shockingly bad acoustically, and it is because of this, I suppose, that an impression has got about that the designing of a good concert hall is one of the unsolved problems of science. Actually the scientist finds no unsolved mysteries in the acoustics of concert halls. His trouble is simply that so many people prefer to trust to luck rather than science; they build first and see what happens afterwards; they only call the scientist in to consultation when the patient is so bad that the only remedy is to pull him down and begin building him again *de novo*.

Yet there are only two mistakes that can be made in building a concert hall — a wrong choice of materials and a wrong choice of shape. Let us examine them in turn.

Everyone understands what an echo is. We shout at a vertical cliff or precipice, and part of the sound we make comes back to

us — some of the sound waves we created have been reflected by the substance of the cliff or precipice. Now every substance has a certain amount of reflecting power for sound, and so echoes back a part, great or small, of every sound which falls on it. If we do not usually hear a distinct echo from the walls of a concert room, it is only because the wall is too near to us — the echo is there, but it follows so close on the original sound that our ears do not experience distinct separate sensations.

The substance with the greatest reflecting power is marble, and buildings of marble, such as the Baptistery at Pisa and the Taj Mahal, at Agra, have remarkable acoustic properties. A note sung inside will be reflected to and fro across the walls, each reflection adding a new echo to those already in existence. The "period of reverberation" of both the buildings I have mentioned is about 11 seconds, which means that a moderately loud sound will continue echoing about for 11 seconds before it finally becomes inaudible, through having lost a bit of its strength at each reflection. In 11 seconds sound travels 12,000 feet, and as sound inside either of these buildings is reflected after about each 120 feet of its travel, it must experience about 100 reflections before sinking below the level of audibility. At every instant, we are listening to one direct sound and 99 echoes of earlier sounds.

In either of these buildings the custodian will sing the notes of a chord, say CEGc, in succession, and we shall hear all four notes sounding together; the bottom C will still be echoing round in substantial strength when the higher C is sung some three or four seconds later. This can be quite beautiful by itself, but if a new chord such as DFsharpAd is sung while the first is still in being, the beauty gives place to ghastly discord.

Here we see both the merits and defects of excessive reverberation. For slow moving music settings such as those just described may be perfect. For rapidly moving music they are quite hopeless; play a chromatic fantasia by anyone on earth and we shall hear each note accompanied by the still quite vigorous ghosts of the ten or twenty preceding notes, the whole making an indescribable blur. If the organist of a reverberant church plays a succession of massive chords, the listener not only hears the six or eight notes which are being held on the keys, but also another six or eight notes from each of a half-dozen preceding chords; all the notes of the chromatic scale may be sounding together, and it needs an astronomer to calculate the total number of dissonances.

To remedy such a state of things, we must lessen the "period of reverberation" of the building, and this can be done in two ways. The building may be made smaller, so that the sound will have less distance to travel between successive reflections, and the echoes will coincide more closely with the original sound. Or the floors, walls and ceiling may be lined with materials which absorb sound, so that the echoes become weaker in power and fewer in number.

The former plan is not often practicable, and the latter brings its own difficulties with it. We can, if we wish, make a room perfectly dead — by covering its walls with thick velvets or felt, as is often done in broadcasting studios. But common experience and careful experimentation agree in telling us that music does not sound at its best in a perfectly dead room. A certain period of reverberation is desirable, this varying from about one second for a small room to more than two seconds for a big hall. In other words, for music to sound at its best, it should be reflected some thirty or forty times before it becomes completely inaudible.

It is here that the troubles begin. It is easy to find a substance which will reflect just as much or as little of the sound as we wish, but no one has yet found a substance which treats sounds of all pitches equally. Many absorb the treble notes too much and reflect the bass in almost undiminished strength—hence the “rolling” pedal of the cathedral organ. And as every sound is a blend of harmonics of different pitches, we see that any such inequality of reflection must involve a change of *timbre* in every single sound reflected. The most usual event is for the higher harmonics to be unduly suppressed—hence the lifeless woolly tone of strings and wood-wind in the badly planned room. Unhappily the very worst “substance” in this respect is an audience, especially one clad in tweeds and furs; it absorbs practically all sound of high pitch, and only a small fraction of sound of low pitch.

Expert acoustical knowledge can remedy many defects of this kind. A suitable choice of material for the walls may go far towards righting the wrong done by the audience on the floor; it may even push the scales over in the other direction, and make the instruments sound better than they really are. And it can certainly check excessive reverberation. To try to remedy this by stringing up piano wires or wire netting is almost exactly like trying to dam up a river by immersing lengths of wire or netting in the water.

To decide the best shape for a concert hall again calls for expert acoustical skill. If we fill our bath to a depth of about three inches and then drop the soap in anywhere we please, we shall find that very shortly the whole surface of the water is covered, and this fairly uniformly, with ripples. This simple experiment shows that the bath-tub shape is not too bad for a concert room. But if we are thinking of something more complicated, or possibly more picturesque, in shape than a bath-tub, rather more elaborate experimenting is desirable. We shall do well to take our design to an expert physicist. He may build a small-scale model of the building we propose, and test it out with actual waves in the air. The length of wave he will use will be reduced in the same scale as the model, so that the waves will be too short to produce an audible sound—“supersonics,” we call them—but they will enable him to predict the acoustic properties of the full-sized room with accuracy. Or, even more simply, he may make a few short calculations, and point out how the design could be improved.

There is one thing that scientific acoustics cannot do. Every source of music, whether a voice, or a solo instrument or a complete orchestra, emits a certain volume of sound, and there is a certain size of room in which sound of this particular volume will be heard to the best advantage ; for instance ten performers sound best in a room of about 50,000 cu. ft. ; 100 in a room of about 900,000 cu. ft., and so on. This optimum size of room is fixed by laws of nature, and these it is beyond the powers of the expert to alter. No expert can tell us how to make a soloist sound well in a room which is too big for him. The sound given out by an average orchestral performer, under good concert conditions, is that which is absorbed by the clothes of about forty or fifty of the audience. If we pack our room with more audience than this per performer, even in a highly reverberant room, we are spreading the butter too thin on the bread ; the box office may rejoice, but the hearers will go away unsatisfied.

LETTERS BY BEETHOVEN

Translated by ROSEMARY HUGHES

With foreword by the Editor

The following letters have been selected from the collection recently presented to the Royal College of Music by Mr. Fred C. Previt , and they have been translated especially for the R.C.M. Magazine by Miss Rosemary Hughes with advice from Mr. Waldemar Koch — another present student — on some difficult passages. Both editor and translator are greatly indebted to Mr. C. B. Oldman for his kindness in allowing them to consult the corrections he noted in the text as printed in Dr. Kapp's Collected Edition of Beethoven's Letters, after comparing it with the original autographs — no small boon, for Beethoven's handwriting is extremely difficult to read. The numbers given here at the left hand margin refer to Dr. Kapp's volume.

The letters in our selection were all written during the years 1816 - 17 to Cajetan Giannastasio del Rio, who was the proprietor and director of a boys' school with a high standing in Vienna. Beethoven's brother Carl had died on 15th November, 1815, bequeathing his son Carl, then a child of nine, to Beethoven's care. The burden was made heavier by the fact that Carl's mother was a most unprincipled woman. How deeply Beethoven felt his responsibilities is shown by these letters.

562

1 Feb., 1816

DEAR SIR,

I am very pleased to inform you that to-morrow I shall at last bring to you the precious pledge entrusted to me. For the rest, I beg you once more not to allow his mother any influence whatso-

ever over how or when she shall see him ; all this I will discuss with you more fully to-morrow. You will even need to give your servants some warning, for *mine* has already been bribed *by her*, though over another matter! Further details by word of mouth, although I should prefer to keep silent—only for the sake of your future little citizen of the world these things, though painful to me, have to be said.

I am, Sir, with great respect, your most humble servant and friend,

BEETHOVEN.

(Note by Karl) I am very much looking forward to coming to you,

And am,

Yours,

CARL VAN BEETHOVEN.

609

Sunday, 22 Sept., 1816

There are certain things that cannot be uttered—in particular, the thankfulness I felt when I heard from you the news of Karl's successful operation. You will spare me the necessity of finding articulate—or rather, stammering—words just now—But you will not reject the tribute which my feelings would gladly pay you—well, leave it at that.

You can well imagine how I long to hear how my dear Karl is getting on now, but don't forget when you write to put your address distinctly, so that I can write direct to you myself. Since you left here I have written to Bernard several times asking him to make inquiries of you, but have had no answer, in fact you could easily end up by thinking me a careless sort of brute, seeing that in all probability H.B. has no more visited you than he has written to me. With your excellent wife in charge I can have no misgivings—quite impossible. But you will easily understand how I grieve at not being able to share my K.'s pain and how much I long at least to have frequent news of his condition ; as I have given up hopes of so unfeeling and unsympathetic a friend as H.B., I must lay claim on your friendship and kindness in this respect. I hope to receive a few lines from you soon, and send my warmest wishes and a thousand thanks to your honoured lady.

In haste, Yours,

LUDWIG VAN BEETHOVEN.

(In margin of p. 1) Please give Smettana my warmest respects.

619

WORTHY FRIEND,

My household looks almost exactly like a shipwreck, or inclines that way, in short, I have been so swindled by a would-be expert with regard to these people that my health seems unwilling to pick up in a hurry. Under these conditions, to engage a private tutor,

whose character and appearance one doesn't know, and to trust my Karl's education to chance, is a thing I can never do, however great the sacrifices to which in many ways this may lay me open, so I beg you, my dear G., to keep Karl with you for this quarter. I will agree to your proposal about his musical training up to this point, that Karl shall leave you two or three times a week at about 6 in the evening and stay with me till the following morning, when he can arrive back at your house at about 8. Every day might well be too much of a strain for K. and also too tiring and cramping even for me, since it would always have to be at the same time.

During this next quarter we will discuss more fully what is most expedient for K. and at the same time in what ways I may be considered too, for unfortunately, what with the times getting steadily worse, I have to say this ; If your lodging up in the garden had been suitable to my state of health, everything could have been easily settled. As regards my debt to you for the present quarter, I must beg you to try to come and see me so that I may discharge it, for God has blessed the bearer of this with the good fortune to be somewhat stupid, which one would not grudge him in the least if it didn't involve other people. As for Karl's other expenses during his illness and those connected with it, I beg you to be patient for just a few days longer, since I have heavy expenses on all sides just now. With regard to Smettana, too, I should like to know how I stand with him in respect of his successful operation. If I were rich, or indeed if I were not in the same position as everyone (except the Austrian usurers) who has thrown in his lot with this country, I wouldn't think of asking, all I want is a rough estimate.

Good-bye, I embrace you from my heart and will always look on you as a friend of mine and of my Karl's.

With regards, Yours,

L. v. BEETHOVEN.

620

14 Nov., 1816

WORTHY FRIEND,

I should like, if I may, to take Karl out to-morrow, as it is the anniversary of his father's death and we want to visit his grave ; I shall probably come to fetch him at about 12 or 1.

I am anxious to know what effect my treatment of Karl after your recent complaints has produced. In the course of it, I was greatly moved at finding his honour so easily touched. I had already thrown out several hints at your house about his slackness, we were going along together more solemnly than usual, he timidly squeezed my hand, but met with no response. At table he ate almost nothing and said he was very unhappy, but I could not yet find out why ; at last while we were out walking he explained that *he was so miserable because he had not been able to work so hard as he used* ; I now did my bit, and with more affection than

before. This gives clear proof of his sensibility, and it is just these traits that give me the highest hopes of him. If I don't come myself to-morrow, please write me just a line or two to tell me the result of my time with K.

I beg you once more to let me have the bill due for the past quarter ; I thought you must have misunderstood my letter, and perhaps that's not all there was to it ! I commend my dear orphan to your heart and send my remembrances to you all, as always,

Your friend,

BEETHOVEN.

657

I am sending you, my dear Sir, my Karl's coat and another of his school books, also will you please send me the inventory of the clothes and effects he brought with him, so that I may have it copied out for myself, as it is my duty, as his guardian, to take care of his property in every respect. To-morrow, as arranged, I shall fetch Karl at about half-past 12 and take him to a little concert, and afterwards he will eat with me and then I will bring him straight back to you. With regard to his mother, I beg that you will yourself keep her away from him for a few days, on the pretext that he is busy ; no one is in a better position than I am to know and judge of that, all the plans I have thought out for the child's welfare would be upset by it to some extent. I will arrange with you myself how *the mother* is to see Karl *in future*, on no account do I wish it to happen again as it did yesterday. I therefore take upon myself all responsibility, and for my part, the *law of the land has given me full power and authority to put aside, regardless of all else, whatever is contrary to the child's best interests ; if she could have been regarded as the rightful mother, she would certainly not have been excluded from the guardianship. Whatever scandal she may spread, nothing was done behind her back, everyone knows that the whole council was unanimous about it. I do wish I need have no further anxiety over this, in any case it's a heavy burden ; I gather from the conversation I had yesterday with Adlersburg (at the "Magistrates' Court") that it may be years before it is known for certain what belongs to the child. Must I, in the midst of these worries, again be harassed with the anxieties that I had believed your school had completely banished for me? Good-bye! I shall have the pleasure of seeing you to-day.

With kind regards, Yours very sincerely,

LUDWIG V. BEETHOVEN.

*NOTE—The tribunal of the Lower Austrian *Landrecht*, to which Beethoven had appealed.

659

I must apologize to you, my worthy friend, if Karl got home late, we had to wait for someone and as it happened he came very late, so that we were held up too, but I will not again commit such a

breach of your discipline. About Karl's mother, I have decided that her wish never to see him again at your house shall be absolutely met. It is so much safer and more advantageous for our dear Karl, for I have learned by experience that each visit from his mother leaves a bitter aftertaste in K.'s mind, whereby he can only lose and cannot gain a thing. I will make arrangements for her to see him at my house, that will certainly result in all relations with her being completely broken off the sooner. You will receive the document of the L.* this afternoon—actually the original, for I have had a copy made for myself. *As we are in complete agreement in our views about K.'s mother*, we have only ourselves to consult about the details of his upbringing.

In haste, and with a cordial embrace,

Your friend,

* *Landrecht*.

BEETHOVEN.

662

Forgive me, my worthy friend, this money has been lying ready for at least 12 days, if not more. Very busy and still only a convalescent, but the word "recovery" is not yet uttered,

In haste and with regards,

Yours, as always,

L. V. BEETHOVEN.

747

My dear friend, I am sending you herewith the fee for the next quarter by Karl. I would urge you to call Karl's feeling and sensibility more fully into play, for the latter, especially, is the key to all virtue, and however sensibility may be laughed at and belittled, our greatest writers, such as Goethe and others, look upon it as an admirable quality, some even maintain that without sensibility no man can be truly great and that there can be no depth to him at all. I am running short of time, more by word of mouth as to how I believe Karl should be handled in this respect.

Your friend and servant,

L. V. BEETHOVEN.

Alser-Vorstadt, at the "Apfel," 2nd floor, door No. 12, Leiberz, Dressmaker.

757

. . . As for the mother, she has expressly asked to see Karl at my house; if you have seen me wavering a time or two as to whether to put more confidence in her it must be put down to my hatred of all inhumanity, all the more as she has been rendered powerless to do Karl any harm. Besides you can easily imagine how all these anxieties which have been brought upon me through K., including, of course, this with his mother as well, must often seem unendurable to a man accustomed to live as freely as I am.

I am glad not to have to hear another thing about it, and this is why I avoid talking about her at all. As for K., I beg you to insist on prompt obedience from him and to *punish him* at once if he disobeys you (or anyone else whom he is supposed to obey); treat him rather as you would treat your own child and not as a pupil, for I have already told you that during his father's lifetime he was forced to obey by blows alone; this was very bad, of course, but that is how it was and it must not be forgotten.

For the rest, if you don't see much of me, don't put it down to anything but my general disinclination for company, which sometimes asserts itself more strongly and then again sometimes less, this could be taken for a change of attitude in me, but it is nothing of the kind. Though unpleasant things have happened, the good side *alone* remains ever uppermost in my mind; put it down only to these hard times that I do not show my gratitude on Karl's account more actively, but God can change everything and perhaps my circumstances too may improve once more, when I will assuredly hasten to show you with what warm regard I remain, as ever, your grateful friend,

L. V. BEETHOVEN.

Please read this letter through with Karl himself.

771

It is at least the first time that I have had to remind myself of a pleasant duty, extremely urgent work connected both with my art and with many minor matters as well made me forget the bill completely, meanwhile it won't be necessary any more. About *my* servant bringing Karl home in the evening—the arrangement has already been made; meanwhile, thank you for being so kind as to *send your man for him* again yesterday, as I knew nothing whatever about it beforehand, Karl might easily have had to stay at Czerny's. Karl's boots are too tight, and he had already complained about it more than once; in fact it is so bad that he could hardly walk and took ages to put his boots on, that sort of thing ruins the feet, I beg you not to let him wear them until they have been made bigger.

About his piano practising hours, I do beg you to keep him steadily at it, because otherwise the piano teacher is of no use. Yesterday K. was unable to play the whole day. I have often had that experience myself, having counted on going through his music with him and having to go away again with nothing done. "*La musica merita d'esser studiata.*"

Without that, the few hours that are at present allowed him for his musical studies are valueless, and so I must insist the more on their being kept for him. Actually there is nothing unusual in a boarding-school taking that into consideration, a great friend of mine also has a boy at boarding-school, who is intended for a musical career, and he is given every facility, indeed I was not a little surprised when I found the boy there in a distant room prac-

tising all alone, undisturbed himself and disturbing nobody else. To-morrow I am asking your permission to send for Karl at about half-past 10, as I want to go through his music with him and also go with him to hear some music. With the very warmest regards,

Your friend,

L. v. BEETHOVEN.

794

VIENNA.

12 Nov., 1817

Altered circumstances may well make it impossible for me to leave Karl with you after the end of this quarter, hence I am obliged to give notice for the coming quarter ; however hard it is for me to make this communication, my limited means will not suffer me to spare it you, for otherwise I would gladly have handed you another quarter's fees, at the moment of taking Karl away from you, as a slight token of my gratitude ; I do hope that you will recognize the purity and sincerity of my sentiments in this matter, if meanwhile I find I can leave Karl with you for the following quarter, reckoned from February, I will let you know at once at the beginning of January, 1818. I must beg this favour of you and I hope you will not let me beg in vain. As soon as I enjoy perfect health, so that I can earn again, I will show myself grateful to you still further, for I know only too well how much you are still doing for Karl, which oughtn't to be expected of you, and I can honestly say that I must confess my helplessness at the moment, which makes me very sorry.

With warmest regards, I am,

As always, Your friend,

L. v. BEETHOVEN.

THE ROYAL COLLEGIAN ABROAD

The Worshipful Company of Musicians has presented a gold badge of office to the Director, to be held by him and his successors as a permanent token of the Directorship of the Royal College of Music. It is a beautiful example of goldsmith's work, and Collegians will look forward to seeing it on appropriate occasions.

The Cramb Music Lectures in the University of Glasgow this winter have been given by Sir Hugh Allen ; his subject has been " The Works of John Sebastian Bach in relation to the Music of the 17th Century."

The degree of Doctor of Music has been conferred upon Mr. W. H. Reed, by the Archbishop of Canterbury, in recognition of his services to church music at the Three Choir Festivals.

Dr. C. Thornton Lofthouse has been appointed Professor of Music in Reading University in succession to Mr. Reginald Jacques, who has resigned.

Mr. Frank Howes has been elected President of the Critics' Circle.

Mr. Scott Goddard has become Chairman of the Music Committee of the Critics' Circle.

Mr. Charles Groves has been appointed B.B.C. Theatre Chorus Master, and Assistant to Mr. Stanford Robinson.

Dr. Cyril Rootham's posthumous Symphony was played by the B.B.C. Orchestra, conducted by Sir Adrian Boult, on March 17.

Mr. Ronald Biggs has been appointed non-resident Director of Music at Bedales School.

At the Gala performance at Covent Garden Opera House, on March 22, in honour of the visit of the French President, Mr. Constant Lambert conducted the London Philharmonic Orchestra in an Act from Tchaikovsky's ballet "The Sleeping Princess," danced by members of the Sadlers Wells Ballet company.

LONDON

ORCHESTRAL AND CHORAL CONCERTS.

Royal Philharmonic Society. The programme of the concert on December 1, 1938, included Mozart's Concerto for flute and harp with Miss Marie Goossens as the solo harpist. On February 23, 1939, when Dr. Felix Weingartner conducted, Miss Thelma Reiss was the 'cellist in Brahms's Double Concerto. The programme included the first performance of Weingartner's Sinfonietta for violin, viola, violoncello and small orchestra, Mr Arthur Catterall, Mr. Bernard Shore and Miss Thelma Reiss together being the soloists.

B.B.C. Wednesday Symphony Concerts at Queen's Hall. Vaughan Williams's "London" Symphony was played on March 1; Mr. Keith Falkner sang in the performance of Mozart's "Requiem Mass" on January 11; and Mr. Parry Jones sang in Beethoven's Choral Symphony on January 18, Honegger's "King David" on February 8, and in the first concert performance in this country of Hindemith's opera "Mathis the Painter" on March 15, in which he took the part of the Cardinal; other Old Collegians taking part were Mr. John McKenna as Wolfgang Capito and Mr. Victor Harding as Truchsess von Waldburg.

Royal Choral Society. Miss Ruth Naylor sang in "Messiah" on January 7, and Mr. Keith Falkner in Haydn's "Creation" on January 28. On March 25 a performance of Dyson's "The Canterbury Pilgrims" was given. Dr. Sargent conducted.

London Symphony Orchestra. Mr. Anthony Collins conducted this orchestra at Queen's Hall on March 13, when a first performance was given of his orchestral version of Mozart's Fantasia in F minor. On March 14 the string section of the orchestra was conducted by Miss Iris Lemare at a Hallis concert, in a programme which included Elizabeth Lutyens's arrangement of the "Lamento e Recitativo" from Monteverde's opera "Arianna"; and on March 18 the full orchestra, conducted by Dr. Malcolm Sargent, played at one of Mr. Robert Mayer's concerts for children. At this concert Mr. Léon Goossens was the soloist in Handel's oboe concerto in G minor.

Bach Choir. On December 21, 1938, a Carol Concert was given in Central Hall, conducted by Dr. Vaughan Williams in the absence through illness of Mr. Jacques. The programme included Vaughan Williams's "Benedicite," Miss May Bartlett and Mr. Frederick Sharpe being the soloists. On February 2 a performance of Bach's B minor Mass took place conducted by Sir Adrian Boult for Mr. Jacques; Mr. Keith Falkner sang the bass

solos. On March 26 the annual performance of Bach's St. Matthew Passion took place at Queen's Hall, Mr. Jacques conducting.

Cortauld-Sargent Concerts. On February 6 and 7, Vaughan Williams' "Pastoral" Symphony was played, and Mr. Léon Goossens was the oboe soloist in Haydn's Concertante for violin, oboe, violoncello and bassoon.

Philharmonic Choir. At a concert given at Leighton House, Bach's "Christmas Oratorio" was sung. Mr. Gordon Walker was the solo flute and Miss May Bartlett and Mr. Victor Harding were among the solo singers.

New Metropolitan Symphony Orchestra. During the past three months the following works have been played: "The Sea Suite" by Frank Bridge, on January 8, Miss Irene Kohler being the solo pianist of the evening; Constant Lambert's "Horoscope" on January 15, with Mr. Lance Dossor as the soloist in Tchaikowsky's piano concerto; John Ireland's piano concerto, conducted by the composer, on January 22; Holst's "St. Paul's Suite" on January 29; Arthur Benjamin's "Cotillon" on February 5; and Benjamin Britten's piano concerto on February 12, with the composer as soloist.

Handel Society. On December 14, 1938, this Society, which is conducted by Mr. Reginald Goodall, gave a concert at the Royal College of Music. Miss Mabel Ritchie and Mr. William Parsons were the soloists. At the concert on March 21, 1939, the programme included Dyson's "Three Songs of Courage," conducted by the composer. Miss Margaret Bisset sang.

Jacques String Orchestra. Mr. John Francis was the soloist in Bach's Suite in B minor for flute and strings played by this orchestra at Æolian Hall on February 28. The programme included Bliss's "Music for Strings." Mr. Reginald Jacques conducted.

Morley College Chorus and Orchestra, conducted by Mr. Arnold Foster, performed Holst's "Hecuba's Lament," Vaughan Williams's "Three Choral Hymns" and Stanford's "Songs of the Sea" at their concert on January 28. Mr. Leonard Wilmore was one of the soloists. On February 25 "A Sword Dance Suite" by Arnold Foster was played by the orchestra, and Ireland's song "The Heart's Desire" was given.

The University College and Hospital Musical Association, conducted by Dr. Thornton Lofthouse, gave their Foundation Concert on March 9. Among the works performed were Dyson's "In Honour of the City," Vaughan Williams's "Dona nobis Pacem" and his part song "John Dory."

Monday Pops. On January 2 the Boyd Neel Orchestra gave Bach's Concerto for oboe d'amore, Mr. Léon Goossens playing the solo. The programme also included Britten's "Variations on a Theme by Frank Bridge."

Mr. Lance Dossor played Tchaikowsky's piano concerto in B flat minor, with the Civil Service Orchestra, at Queen's Hall on December 8, 1938; he played Grieg's piano concerto with the Stock Exchange Orchestra at Queen's Hall on January 12, 1939.

The Goldsmiths' Symphony Orchestra at their concert on February 11 played Vaughan Williams's "Fantasia on a Theme of Tallis" and Miss Vera Canning played Elgar's violoncello concerto. On March 11 the Goldsmiths' Choral Union gave a performance of Dyson's "The Canterbury Pilgrims."

London Theatre Concerts, Cambridge Theatre. On December 11, 1938, Miss Irene Kohler played the piano in Schubert's E flat piano Trio and Mr. Frederick Riddle played with the Stratton Quartet as second viola in Mozart's D major Quintet. On February 12 the following played in Mozart's Serenade for wind in C minor; Miss Evelyn Rothwell, oboe, Mr. Reginald Kell, clarinet and Mr. Paul Draper, bassoon. On March 26, Mr. Anthony Collins conducted a performance of his orchestral version of Schubert's

Grand Duo Op. 140 and Mr. Aubrey Brain played the solo in Mozart's Horn Concerto in E flat.

The Margaret Paterson Orchestra gave a concert at Æolian Hall on February 3, the programme consisting entirely of works by Gordon Jacob. The soloists included Mr. Léon Goossens and Mr. William Parsons. The conductors were Miss Paterson and the composer.

The Edgar Cree Orchestra. The programme of the concert given by this orchestra at the Royal College of Music on February 10 included Britten's "Simple Symphony" and the Concertina for Double String Orchestra by Eugene Goossens.

Two performances of Stanford's "The Travelling Companion" were given on March 17 and 18 by the Opera Class of the Borough Polytechnic.

Mr. Frederic Riddle was the soloist in a performance of Walton's Viola Concerto given by the London Philharmonic Concert Society on February 11.

At the concert given by the Bank of England Choir and Orchestra on March 22 one of the choral items was Dyson's "In Honour of the City."

A special choir and orchestra performed Bach's St. Matthew Passion in Southwark Cathedral on March 25, under Dr. E. T. Cook. Mr. W. H. Reed led the orchestra and Dr. Thornton Lofthouse played the continuo.

Rubbra's Five Motets were included by the Fleet Street Choir in the programme of their concert on December 5, 1935.

At St. Paul's Church, Knightsbridge, on December 15, 1938, Brahms's "Requiem" was sung by combined Church Choirs, boys from the London College for Choristers and the B.B.C. Singers. Dr. Darke was at the organ and Mr. Richard Latham, Principal of the College and organist of the Church, conducted. On March 29 at the same Church, Bach's St. John Passion was sung.

The Foundling Hospital, at their bi-centenary celebration, gave a performance of Handel's "Theodora" in which Miss Mabel Ritchie was one of the soloists.

On December 18, 1938, Miss Helen Young, organist of the Royal Hospital, Chelsea, arranged a concert of Christmas music for the Hospital. Among the items performed were carols by Bridge, Holst, Parry and Vaughan Williams; oboe solos were played by Mr. Donald Bridger and the solo singer was Miss Diana Herring.

At the Serenade concert at Æolian Hall on March 20, Miss Isolde Menges played Vaughan Williams's "The Lark Ascending," with the London Symphonic Players, conducted by Mr. Herbert Menges.

Miss Marjorie Renton was the organist at the Payling Subscription Concert at the Albert Hall on February 1.

On February 24, Bach's St. John Passion was performed by kind permission of the Headmaster in Up School, Westminster, conducted by Miss Iris Lemare. The soloists included Miss Elizabeth Darbishire and Miss Joyce Sutton.

Dr. Harold Darke conducted a performance of Bach's St. John Passion Music given by the St. Michael's Singers on April 3. Miss Marjorie Avis and Miss Joyce Sutton were two of the principal singers.

The Chelsea and Westminster Musical Festival was held in Chelsea Town Hall on March 30, 31 and April 1, the Festival concert taking place on the last day. The judges in the instrumental and choral competitions were, respectively, Mr. Ivor James and Mr. Boris Ord. Mr. Ord also conducted the Festival Concert. Miss Rowena Franklin led the orchestra and Mr. James Robertson was the accompanist both for the competition and the concert.

South Place Sunday Concerts. On December 4, 1938, Mr. Bernard Richards was the 'cellist in the Franck quartet in D and the Fauré quartet in G minor played by the International String Quartet. Songs by Somervell, Stanford and Ivor Gurney were sung. On December 11 Miss Veronica Mansfield sang songs by Parry, Benjamin, Ivor Gurney and John

Ireland. Songs by Stanford and Vaughan Williams were sung on December 18, and on January 8, 1939, Mr. Geoffrey Corbett accompanied Mr. Wendon in songs including some by J. F. Bridge, Herbert Hughes and Vaughan Williams. On January 22 the MacGibbon Quartet, of which Miss Jessie Stewart is 2nd violin, played quartets by Suk and by Brahms; and songs by Stanford, Armstrong Gibbs and Colin Taylor were included in the programme. On January 29 the Nancy Phillips Trio played the Ravel trio in A and the Beethoven trio in D, Op. 70, No. 1. Songs by Dunhill, Herbert Hughes and Frank Bridge were sung. On February 5 the London Women's String Orchestra played among other items, Bliss's "Music for Strings." On February 26 the Whinyates Quartet provided the programme which contained, besides quartets by Schumann and Haydn, songs by Cyril Rootham and Procter-Gregg. On March 5 the Menges String Quartet played, and Miss Sarah Fischer included songs by Parry and Somervell in her second group. The Kamaran Trio were the instrumentalists on March 12, and Miss Kathleen Markwell, one of the trio, played piano solos. Somervell's Cycle of Twelve Songs from Tennyson's "Maud" was sung. On March 19 the Marie Wilson String Quartet played a Beethoven quartet and a quartet in D by Charles Wood; songs by Vaughan Williams and H. Procter-Gregg were sung. On March 26 Mr. Cyril Smith was the solo pianist.

OPERA AND BALLET AT SADLER'S WELLS.

Mr. Clive Carey has produced "Tannhäuser," "Rosenkavalier," "Aida," "Don Giovanni," "Figaro" and "Snow Maiden." He also sang "Figaro" in the performance on March 22. Mr. John Gordon's productions have been "Carmen," "Madame Butterfly," "Mastersingers," "Trovatore," "Fidelio" and "I Pagliacci." Mr. Geoffrey Corbett (Chorus Master) conducted "Faust," "Trovatore," "Hänsel and Gretel," "Façade" and "Madame Butterfly." Mr. Stanford Robinson was guest conductor in "Madame Butterfly" on December 9 and 17, and Sir Adrian Boult in "Fidelio" on March 14. Among the singers were Mr. Tudor Davies, Mr. Morgan Jones, Mr. Denis Dowling, Mr. Trefor Jones and Miss Ruth Naylor, who sang "Susanna" in "Figaro" and "Sophie" in "Rosenkavalier."

The following ballets were performed during the season:—"Horoscope" by Constant Lambert; "Apparitions" (Liszt) arranged by Constant Lambert, orchestrated by Gordon Jacob; "Les Patineurs" (Meyerbeer) arranged by Constant Lambert; "Carnaval" (Schumann), "Harlequin in the Street" (Couperin) and "Les Sylphides" (Chopin) all orchestrated by Gordon Jacob; and "Checkmate" by Arthur Bliss.

CHAMBER MUSIC CONCERTS.

The Society of Women Musicians gave a concert on December 10, 1938, at which Rebecca Clarke's "Epilogue" for violoncello and piano was played and Miss Fredericka Hartnell sang. At the Society's musical At Home on February 16, the performers included Miss Eve Kisch (flute), Miss Eiluned Davies and the Rowena Franklin String Quartet.

At a concert on January 2, during the I.S.M. Conference, the Menges String Quartet played Bliss's Clarinet Quintet with Mr. Reginald Kell. At Wigmore Hall on January 21, the Menges String Sextet with Miss Helen Just as second 'cello, gave the first performance of a Double Trio for Strings by Vaughan Williams.

A concert was given at Wigmore Hall on January 18, by Mr. Charles Souper (flute) with Miss Edie Miller; Mr. Leyland White sang and Miss Josephine Ashley was the accompanist.

On February 7 the first of Mr. Cecil Belcher's Three Studio Concerts was given at Leighton House, the other two being on February 21 and March 7. The following Collegians took part: Miss Veronica Mansfield (singer), and the Sylvan Trio, Mr. John Francis (flute), Miss Evelyn Rothwell (oboe), and

Miss Millicent Silver (piano). Among the works performed were the trio "Pastorale and Harlequinade" by Goossens and the Song Cycle "Cushendall" by Stanford.

At the Busch Concert at Wigmore Hall on February 14, Mr. Reginald Kell (clarinet), Mr. Aubrey Brain (horn), Mr. Paul Draper (bassoon) and Mr. Claude Hobday (double bass) joined the quartet in a performance of Schubert's octet.

Hallis Chamber Concerts. At the concert at Æolian Hall on February 21, Elizabeth Lutyens's First String Quartet was played and a song cycle "The Garland" by Elizabeth Maconchy, was performed for the first time in London.

The Schubert Society. A concert was given on February 21, in the Duke's Hall of the Royal Academy of Music by the Menges String Quartet, with Mr. Victor Watson (double bass). On March 27 the Whinyates String Quartet played the quartet "Death and the Maiden."

"Old Music with Old Instruments." A concert with this title was given on February 23 by Miss Cicely Arnold and Mr. Marshall Johnston. Their programme comprised Ayres to the Lute, and music for viols, spinet and viola d'amore. The instruments were explained, and were examined by the audience. These artists have also given lecture-recitals at Salisbury and elsewhere.

On February 24 the Kamaran Trio (Miss Kathleen Markwell, Miss Marjorie Hayward and Miss Antonia Butler) gave a concert at Wigmore Hall.

The Nancy Phillips Quartet gave a concert on February 27 at Wigmore Hall, and on March 10 the Grinke Trio (Mr. Kendall Taylor, piano), played Ireland's Trio, No. 3, also at this Hall.

The English Ensemble, of which Miss Kathleen Long and Miss Rebecca Clarke are members, gave two concerts at the American Women's Club on March 17 and 31, in aid of Morley College. The programme of the first concert included Vaughan Williams's Song Cycle "On Wenlock Edge." Miss Irene Richards assisted at this concert. In the second concert a trio for piano, violin and 'cello by Rebecca Clarke was played.

On March 31 the Philharmonic Ensemble, of which Mr. John Francis (bute), Mr. Frederick Riddle (viola) and Mr. James Whitehead (violoncello) are members, gave a concert at Wigmore Hall.

INSTRUMENTAL.

Pianoforte. A recital was given at Wigmore Hall on January 28, by Miss Kathleen Long; on February 13 by Mr. Cyril Smith; and by Mr. Norman Tucker on March 10; at Æolian Hall by Mr. Lance Dossor on February 27; Mr. Wight Henderson on March 3; and Mr. Lloyd Powell on March 17.

Miss Eiluned Davies played at the Society of Women Musicians' concert on March 7.

Viola. Mr. and Mrs. Cecil Bonvalot gave a viola and pianoforte recital at Wigmore Hall on January 17. Included in the programme was "De la Mare's Pavane" by Herbert Howells.

Organ. Dr. Harold Darke gave thirteen organ recitals—January 6 to April 3, at St. Michael's, Cornhill, E.C. His programmes included works by W. H. Harris, Healey Willan, Benbow, Ireland, Geoffrey Leeds, Vaughan Williams, Whitlock, Milford, Frank Bridge, Stanford, and himself. He also gave a Bach recital on February 11 in the special series of B.B.C. recitals before an audience.

Dr. Thalben Ball gave a Bach recital in the same B.B.C. series on April 20.

VOCAL RECITALS.

On February 21 at the American Women's Club, Miss Dorothea Webb gave a recital of Tudor poems (spoken) and of cantatas by Purcell and Arne (sung). The remainder of the programme consisted of vocal trios

sung by Miss Elizabeth Simkins, Miss Ruth Allenby and Miss Diana Herring, and included "The Flowing Manger" and "The Blackbird" by Percy Buck, and "Sound Sleep" and "Sigh no more, ladies" by Vaughan Williams.

Miss Flora Nielson (Miss Sybil Crawley) gave a recital at Wigmore Hall on February 23.

MISCELLANEOUS.

A Percussion Band Association has been formed by Miss Louie de Rusette. The first General Meeting took place on February 23 at the Royal Academy of Music, with Sir Percy Buck in the Chair. Miss de Rusette took a set of classes in Percussion Band Work for L.C.C. teachers at Essex Hall, Strand, during February and March.

Benjamin Britten composed the music for the play "On the Frontier" by Auden and Isherwood, played at the Group Theatre in February, and also for "Johnson over Jordan" by J. B. Priestley.

The series of lectures given at King's College on organ music during February included one on "The Predecessors of J. S. Bach," by Lady Jeans, and one by Ralph Downes on "Bach's Organ Fugues" on February 9.

Lecture-Recitals. On January 26, Mr. Graham Carritt gave a lecture-recital at Hendon on living British composers. His illustrations included works by Vaughan Williams, Ireland and Lambert.

London Musical Festival Competitions. Miss Joyce Sumner, A.R.C.M., won the Gold Medal in the section for professional pianists. She also won the 50 guinea Challenge Cup open to Gold Medallists in each branch. In this section there were nine competitors.

Mr. Jasper Rooper organised the music for the S.P.G. Summer School last year and will do so this year.

Mr. Léon Goossens gave an oboe lecture-recital for the York branch of the British Music Society.

A new edition of Hymns Ancient and Modern has been recently brought out by Sir Sydney Nicholson.

Mr. Pearce Hosken, Honorary Secretary of the Plainsong and Medieval Music Society, conducted the choir on the occasion of the Society's Jubilee concert at King's Weigh House Hall, on November 29, 1938; Mr. Hosken's choir also sang at the "Arte Antica" concert at Æolian Hall on March 21.

A former scholar of the College has written pointing out that a paragraph in our former issue relating to music at the Phoenix Theatre should have made it clear that Mr. Stanley Bate composed and directed the music in "The White Guard" and "Twelfth Night."

Dr. Harold Darke acted as judge at the Berks, Bucks and Oxon Festival at end of March and beginning of April and conducted at the final concert with combined choirs and orchestra. In "Sleepers, Wake" Mr. Hughes was one of the soloists.

On March 15, at the Royal College of Music, a display of dancing and singing was given by Basque children in the Opera Theatre. It was preceded by a short piano recital by Mr. Cyril Smith.

PUBLIC SCHOOLS.

Charterhouse (Dr. T. P. Fielden). A concert of works by Vaughan Williams was given in Hall on Sunday, March 5, and included part-songs and solo songs, "The Lark Ascending" for violin solo and orchestra, and a stage performance of "The Shepherds of the Delectable Mountains." With the exception of two of the shepherds and the pilgrim (taken by masters in the school) all the parts were taken by Charterhouse boys. Dr. Fielden conducted. Dr. Vaughan Williams, who is himself an Old Carthusian, was present.

Christ's Hospital (Dr. C. S. Lang). The following works were given at the Christmas concert: Parry's "Blest Pair of Sirens"; Charles Wood's "The Ride of the Witch" sung by the whole school, the choir and the

orchestra; Vaughan Williams's part-song arrangement of "Linden Lea"; and Lang's "Fanfare in B flat" for piano duet, brass and percussion.

Eton College (Dr. Henry G. Ley). At a concert given by the Fleet Street Choir, the programme contained works by Holst, Parry, Stanford, Charles Wood and Vaughan Williams. The Virtuoso String Quartet gave a concert, Mr. Cedric Sharpe, Mr. Charles Draper and Dr. Ley were amongst the artists; and a concert was given by the Eton Musical Society on December 19, 1938, which included compositions by Walford Davies, Stanford and Vaughan Williams. Dr. Ley gave an organ recital, at which he played Parry's Choral Prelude "Ye boundless Realms of Joy," Stanford's "Fantasia and Toccata and Whitlock's "Folk Tune."

PROVINCES

ABINGDON. The Abingdon Madrigal Society, in its Christmas concert on December 11, 1938, included Dyson's "Three Songs of Praise."

BATH. On March 21, Sir Adrian Boult was guest conductor at one of the concerts of the Bath Spring Music Festival. The programme consisted almost entirely of works by English composers and included compositions by Goossens, Constant Lambert, Vaughan Williams, Holst and Butterworth.

BEDFORD. Mr. Keith Falkner and Mr. Bernard Shore gave a recital on March 9 for the Bedford Music Club. They gave a performance of two songs by Loeffler for voice and viola, and Mr. Falkner's solos included songs by Parry, Stanford and Vaughan Williams.

BIRMINGHAM. At the Sunday concert on December 4, 1938, "Puck's Minuet" by Herbert Howells was played, and on January 15, 1939, Benjamin's "Overture to an Italian Comedy." At the Symphony Concert on December 8, 1938, Moeran's Symphony was given; on January 19, 1939, Vaughan Williams's "Five Tudor Portraits" and "Sea Symphony" were performed, Miss Mabel Ritchie being one of the soloists. The programmes of the Philharmonic Mid-day Concerts included Bliss's "Music for Strings" and Bridge's "Fantasy" Quartet. At a meeting of the Max Mossel Club, Patrick Hadley's "Fantasy" for two violins and piano was played. On January 14 the Birmingham group of the Music Teachers' Association gave a recital of works by Ireland.

BOURNEMOUTH. In the past three months the Bournemouth Municipal Orchestra, under Mr. Richard Austin, has played Vaughan Williams's "London Symphony," a new symphony in E by Armstrong Gibbs, and Ireland's "London" Overture. The Bournemouth Festival opened on March 12 with Vaughan Williams's "Sea Symphony" conducted by Mr. Richard Austin; other works performed were Vaughan Williams's Two Hymn Tune Preludes and a new Prelude, Air and Fugue, by Percy Whitlock.

BRIDPORT. Vaughan Williams's opera "The Poisoned Kiss" has been performed here.

BRIGHTON. On March 11 the Brighton Symphony Players, with Sir Adrian Boult as guest conductor, gave a concert in the Dome. Mr. Cyril Smith played Dohnanyi's "Variations on a Nursery Song," and the programme included Vaughan Williams's "London Symphony."

BRISTOL. At the Christmas concert the University Madrigal Singers included in their programme works by Leslie Woodgate and Boughton.

BURY ST. EDMUNDS. On December 15, 1938, Mr. Victor Harding was the bass soloist in a performance of Bach's B minor Mass given by the St. Edmundsbury and Ipswich Choirs.

CAMBRIDGE. On December 13, 1938, the Philharmonic Society gave Vaughan Williams's "Fantasia on Christmas Carols" and Rootham's "Noel."

Dr. Patrick Hadley composed new music for the production of the Greek play "Antigone" in the Arts Theatre on March 4.

COLCHESTER. On March 1, at the Moot Hall, the following Collegians took part in a performance of "Dido and Æneas"—Miss Marjorie Woodville

(Dido), Mr. Frederick Sharp (*Æneas*). A small string orchestra, led by Miss Madge Dugarde, included the Misses Molly Harms, Nancy Osborn, Dorothy Elkington, Meg Pawsey (violins), Helen Bainton and Joan Cant (violas). In the second part of the programme Mr. Thomas Hammond conducted excerpts from his own opera "*Ænone*"; Mr. Frederick Sharp sang the arias.

DANBURY. A Nativity Play, "*The Three Kings*" with music by Armstrong Gibbs, was given by the St. Roger Folk and Danbury Choral Society on December 16, 1938.

EASTBOURNE. Mr. Cyril Smith played Rachmaninoff's third piano concerto on March 29 in the opening concert of the Eastbourne Musical Festival, conducted by Sir Henry Wood.

EASTNEY. The Tangmere Choral Society, conducted by Miss Winifred Law, at their concert on November 23, 1938, gave a performance of Stanford's "*Revenge*." The programme included choral works by Armstrong Gibbs, Ireland, MacCunn, and Charles Wood, and solo songs by Herbert Hughes and Stanford.

EDINBURGH. Miss Vera Canning played Dvorák's violoncello concerto with the Scottish Orchestra on January 28, and Dr. Vaughan Williams conducted a performance of his own "*Sea Symphony*" at a concert by the Reid Orchestra.

FALMOUTH. Nicholas Gatty's opera, "*King Alfred and the Cakes*," Holst's "*Golden Goose*" and Vaughan Williams's "*The Shepherds of the Delectable Mountains*" were performed here.

GLASGOW. Mr. William Parsons sang with the Glasgow Choral Union in Kodaly's "*Te Deum*" and Beethoven's Mass in D on November 29, 1938; and on January 24, 1939, Mr. Keith Falkner sang with the same Society in Haydn's "*Seasons*." Miss Vera Canning ('cellist) played at one of their concerts. Dr. W. H. Harris gave an organ recital at Glasgow on February 18.

GUILDFORD. One of the works played by the Guildford Symphony Orchestra on March 16 was Britten's "*Variations on a Theme by Frank Bridge*."

HEREFORD. At a concert given by the Hereford Choral Society, Mr. Keith Falkner sang Charles Wood's "*Ethiopia saluting the Colours*" and Parry's "*There is a Lady*" and "*Love is a Bable*."

HUDDERSFIELD. Dr. Thalben Ball played at the Corporation Concert on January 21.

JERSEY. At a concert given by the Channel Isles Choral Society, Mr. Keith Falkner sang Stanford's "*Songs of the Fleet*."

LEICESTER. The Bach Choir sang Dyson's "*Three Songs of Praise*" and Vaughan Williams's "*Fantasia on Christmas Carols*" at their concert on December 11, 1938.

LINCOLN. At the Musical Society's annual concert Holst's "*Turn back, O Man*" and Vaughan Williams's "*Dona nobis Pacem*" were sung; and the last-named composer's overture to "*The Wasps*" was played.

LIVERPOOL. Mr. Constant Lambert conducted a concert of the Philharmonic Society when the programme included his own "*Horoscope*" and Brahms's piano concerto in B flat played by Mr. Lance Dossor. On December 11, 1938, the Merseyside Symphony Orchestra gave Britten's piano concerto, the composer playing the solo.

LUTON. Dyson's "*Three Songs of Courage*" were sung by the Choral and Orchestral Society at the first concert of the season.

MAIDENHEAD. On December 1, 1938, the Maidenhead Choral Society included in their programme motets and carols by Howells and Vaughan Williams. Miss Sidonie Goossens was the harpist.

MALVERN. On December 8, 1938, combined Musical Societies sang Stanford's "*Revenge*" and Mr. Paul Beard was the soloist in Mozart's violin concerto in A.

MANCHESTER. Hallé Concerts. On December 1, 1938, Mr. Constant Lambert conducted Bliss's "Checkmate" Suite. Dr. Malcolm Sargent was the conductor at several of these concerts, his programme on January 12 including the Ballet music from Holst's "Perfect Fool." At the William Rees Concert on January 14, Mr. Franz Reizenstein played the solo part in Bloch's concerto for strings and piano.

NEWCASTLE-ON-TYNE. The Bach Choir, conducted by Mr. S. M. F. Newman, sang Vaughan Williams's "Dona nobis Pacem" and "Five Mystical Songs." On December 7, 1938, Mr. George Dodds conducted a performance of Handel's "Solomon" by combined Newcastle Musical Societies.

NORWICH. At the first Philharmonic Concert of the season Miss Thelma Reiss played violoncello concertos by Boccherini and Elgar. At the next concert Miss Marian Littleboy gave a recital with Miss Jelly d'Aranyi, and on January 14 the Rossini - Britten Suite "Soirées Musicales" was played at a Municipal concert.

NOTTINGHAM. Mr. George Baker sang in a performance of Brahms's "Requiem" by combined Musical Societies.

OXFORD. Dr. David Moule Evans conducted the Oxford and District Choral Society's performance of Brahms's "Requiem" on March 25. Miss Ceinwen Rowlands was the soprano soloist and a number of Collegians were in the chorus and orchestra.

RETFORD. Miss Nan Maryska sang the part of Martha in Flotow's opera at one day's notice, the work being quite new to her.

SALISBURY. The Musical Society gave a concert in the Cathedral on December 6, 1938. The programme included Dyson's "Lauds" and "A Poet's Hymn," Holst's "Two Psalms," Parry's "My Soul, there is a Country," and three of Vaughan Williams's "Five Mystical Songs." A Suite of English Airs arranged by Hely-Hutchinson was given at a concert of the Orchestral Society.

SHEFFIELD. Professor Shera's programmes for concerts in connection with the University of Sheffield covered considerable ground. The Mid-day Recitals include chamber music, part-songs and madrigals given by the University Madrigal Society conducted by Mr. Procter-Gregg, and instrumental solos. Vaughan Williams's Song Cycle, "On Wenlock Edge" was given on December 9, 1938, and works by Armstrong Gibbs, Parry, Butterworth and Frank Bridge have also been performed. At the Choral and Orchestral Concert given by the University Musical Society on February 22 the following works were performed: "Dance of the Red Pawns" by Bliss, part-song "Evening" by Dyson, and Overture to "The Wasps" by Vaughan Williams. Professor Shera conducted, and was also the solo pianist in Mozart's B flat concerto.

Dr. Thalben Ball played at the Sheffield Philharmonic concert on January 21.

Miss Grace Bodey was one of the soloists in Dvorák's "Stabat Mater" on January 20. Another work in the programme was "Toward the unknown Region" by Vaughan Williams.

SOUTHWOLD. At the St. Felix School concert, on March 31, Miss Muriel Osborn played the First Movement of Mozart's Adelaide Concerto for violin and orchestra, and later conducted the orchestra in the Purcell - Holst Suite from "The Gordian Knot Untied."

TAUNTON. Stanford's "Songs of the Sea" were given by the Choral Society; and on December 6, 1938, Miss Mabel Ritchie and Miss Audrey Piggott appeared at one of the subscription concerts.

WAKEFIELD. Mr. Léon Goossens gave an oboe recital under the auspices of the Wakefield Musical Society.

WINCHESTER. At a concert at the Deanery, arranged by Mrs. McKenna, the Joan Rumsey Trio (Joan Rumsey, Peggy Page, and Joan Lovell) gave a programme of chamber music.

WOLVERHAMPTON. The Musical Society gave Dyson's "The Canterbury Pilgrims" at their first concert this season. Mr. William Parsons was one of the soloists.

WORTHING. The concert of the London Symphony Orchestra on December 7, 1938, was conducted by Mr. Sidney Beer. The Whinyates String Quartet gave a concert on December 6 for the Worthing Musical Club.

ABROAD

EUROPE.

BADEN-BADEN. Bliss's "Music for Strings" was performed recently. Works by Vaughan Williams, Holst and Britten were announced for performance at the International Music Festival to be held between March 31 and April 5.

BRUSSELS. In November, 1938, Vaughan Williams's "Fantasia on a Theme of Tallis" was played, and Bliss's "Checkmate" Suite was recently given. It was also played at Luxembourg and Rotterdam.

MAINZ. Miss Thelma Reiss played Elgar's violoncello concerto in January.

MONTE CARLO. Sir Adrian Boult conducted two concerts in February. The works included Bliss's "Things to come," Vaughan Williams's ballet "Job," and Holst's Fugal Concerto.

MOSCOW. Ireland's "London" Overture was played on January 7.

NANTES. At a concert of British music Vaughan Williams's "Flos Campi" and Ireland's "London" Overture were played.

PARIS. Elizabeth Maconchy's third string quartet was played by the Blech String Quartet on December 2, 1938. The Whinyates String Quartet gave two concerts on March 7 and 10.

PORTUGAL. The Old Vic. Company visited Lisbon on their Mediterranean tour, giving there the first performance of "Hamlet" and "Henry V" with Herbert Menges's incidental music.

The Boyd Neel Orchestra, in concerts given at Oporto, Lisbon and Coimbra in January, included in their programmes works by Bliss, Britten and Howells.

SCANDINAVIA. Sir Adrian Boult conducted a symphony concert as Oslo on January 12 and also a Studio concert. At Stockholm he conducted the Stockholm Philharmonic Orchestra, and a Broadcast concert. At these he played the following works: Vaughan Williams's "Sea Symphony" and Symphony in F minor, Bliss's "Music for Strings" and "Things to come," and Holst's ballet music from "The Perfect Fool." The last-named work was also performed in Vienna and Groningen.

WARSAW. Elizabeth Lutyens's second string quartet was selected for performance at the Festival of the International Society for Contemporary Music.

MADEIRA. Miss May Harrison gave a series of recitals with Miss Virginia McLean.

SOUTH AFRICA. Mrs. Tomlinson (Miss de la Porte) gave recitals on February 8 at Johannesburg and in Pretoria on March 6.

Miss de la Porte also judged thirteen out of the twenty-four vocal classes at the Annual Competitive Festival of the Rhodesian Eisteddfod held at Bulawayo on April 8 and 10.

NEW YORK. On January 7 the Symphony Orchestra, conducted by Toscanini, gave the first performance in New York of Rubbra's orchestral arrangement of Brahms's Handel Variations. On March 10 Ireland's piano concerto was played.

GRAMOPHONE RECORDS

DECCA.

Mozart Concerto in C major (K.503) by Miss Kathleen Long and the Boyd Neel Orchestra. X229 - 332. Six shillings each.

Walthew. Sonata for viola and piano. K.897, 898; four shillings each.

Walthew. Mosaics in Four Parts. K.898 ; four shillings each.

Bliss. Sonata for viola and piano. X233 - 4 - 5. Six shillings each.

All the foregoing works for viola and piano are played by Mr. Watson Forbes (viola) and Mr. Myers Foggin (piano).

Ireland. Fantasy Trio in A minor. K.899 - 900. The Grinke Trio. Four shillings each.

BIRTHS

BARTHROP BATEMAN. On January 10, 1939, to Mr. and Mrs. Barthrop Bateman (Dorothea Aspinall) a son (Giles).

MERRICK. On January 16, 1939, to Mr. and Mrs. Franck Merrick, a daughter (Phoebe Hope).

EDE. On February 7, 1939, to Mr. and Mrs. Christopher Ede (Joy Boughton) a son.

PEASGOOD. On March 20, 1939, to Dr. and Mrs. O. H. Peasgood, a daughter.

MARRIAGES

SWANN - BONNETT. On January 4, 1939, at St. Mary's, Osterley, Herbert William Swann to Irene Gertrude Bonnett.

HARRIS - WHARTON.—On January 14, 1939, at Ledbury Parish Church, Ronald Joseph, only son of the Rev. and Mrs. J. Montagu Harris, of Halstead, Essex, to Margaret Julia, eldest daughter of Mr. and Mrs. J. R. Wharton.

NEGUS - WHITTINGTON. On January 14, 1939, at St. James's, Sussex Gardens, W. 2, A. A. Negus to L. C. L. Whittington.

STEWART - HORNCastle. On February 11, 1939, Douglas MacDonald Stewart to Marjorie Helen Horncastle, at Chelsea Old Church.

PETERS - STANCOMB. On February 25, 1939, at the Parish Church of St. James, Trowbridge, Wilts, Ivo, only son of the late Mr. and Mrs. Ivo Peters, of Corston Lodge, near Bristol, to Cynthia I. S. Winterstoke Stancomb, younger daughter of the late Mr. F. W. and Mrs. Stancomb, of Ravenscroft, Trowbridge, Wilts.

GORDON - BOISSIER.—On April 29, 1939, at Harrow Parish Church, David George Ian Alexander, eldest son of Lord and Lady Dudley Gordon, to Beatrice Mary June, only daughter of Mr. and Mrs. A. P. B. Boissier.

OBITUARY

ARTHUR FREDERICK HILL, F.R.C.M.

Since its foundation in 1883, the College has been especially fortunate in its friends. Friends who take or have taken real interest in its life, appreciated its aims, anticipated its needs, helped it by their advice, gifts and influence ; friends to whom the work of the College has seemed really worth while and its position in the world of music a reasonable fulfilment of the Founder's intentions ; friends who have watched its growth and activity with kindly eyes and have given timely and practical assistance.

Such an one — in his own way — was Arthur Frederick Hill, whose connection with the College was long and affectionate. He brought to its service, as Curator and Keeper of the instruments and of the Donaldson Museum, unrivalled knowledge and experience. His love of music, his regard for musicians, his enjoyment in all that appertains to the making and adornment of musical instruments were the guiding principles of his life. His delight in helping young and promising students in the early years of their musical struggles was remarkable. The number of those who benefited by his kindness is great, and equally those who will remember him with gratitude for what he did for them.

Any one who goes into the College Hall, whether as student or visitor, is impressed with its beauty and home-like qualities. Among its chief adornments is the splendid set of portraits of famous musicians which Arthur Hill gave from his own collection. It gives a special character to this, the central building of the College where the main contacts of College life are made.

This Collection, given so spontaneously and with such evident pleasure, will now serve as a fitting remembrance of a generous friend.

Arthur Hill belonged to a family distinguished for many generations in the art of violin making. A forebear of his "Mr. Hill, the instrument maker" is mentioned by Pepys in an entry in his diary for 16th February, 1660, and again in March of that year. He and his brother Alfred, who happily survives him, were often to be seen in Bond Street — a devoted and happy pair, or at No. 140 New Bond Street, where amid treasures of art and wonderful specimens of all kinds of stringed instruments the firm of W. E. Hill and Sons carries on its activities. There, in a veritable museum of picture-portraits, books, manuscripts, first editions, instruments, cases, bows and all the paraphernalia of the collector, Arthur Hill was always ready and happy to greet a friend and discourse with him on matters of historical musical interest and especially those that had to do with the music of the City of London.

His knowledge was profound, his memory exact and his enthusiasm infectious. He knew more about London's music than any professor and delighted in adding to his store of facts or in discovering a hitherto unknown portrait of some old musician. He was the best kind of antiquarian. This exact and extensive knowledge and this thoroughness in detail is characteristic of the family, for his brother Alfred Ebsworth Hill is probably the greatest living authority on violins and everything to do with them. Two books written by the two brothers (a) "Antonio Stradivari — his Life and Work" and (b) "The Violin-makers of the Guarneri Family" are standard works in their subjects, thoroughly documented and marvellously illustrated. Arthur Hill was a great collector, but unlike so many collectors he was a most generous donor, as the Royal College of Music has good reason to know. And not the College only, for it is but a year ago that Arthur and his brother presented to the University of Oxford a collection of priceless instruments and pictures, to be placed in the Ashmolean Museum, among which is the most famous of all "Strads" known as "La Messie," in addition to which they made themselves responsible for the fitting out and decoration of the room in which the collection will be on view.

Up to the time of his death, Arthur Hill was a very active member of the Worshipful Company of Musicians, having joined the Livery in 1891 and the Court in 1905. He became Master in 1911, and for many years was Treasurer of the Company. He was to all intents and purposes the Father of the Company and took immense interest in its life and all that concerned its welfare. His great desire was to see the Company possessed of its own Hall in the City, and he was responsible for creating a fund to that end, he himself being a liberal subscriber to it. The fulfilment of his hope, in these difficult times, is likely to be a long time in coming. If and when it does it will still owe its creation to him. Those of us who have been privileged to be his colleagues in the Company will never forget the interest he showed in its history nor his faith in its destinies.

By his death music has lost a true friend. His devotion to it and his services for it will long be remembered and always with affection. The Royal College of Music, to which he was attached heart and soul, cannot forget him who added so conspicuously to the beauty of its Hall, showed much kindness to many of its students and by his actions in so many ways gave evidence of the pleasure it was to him as Fellow to be connected with its life and work.

HUGH P. ALLEN.

PEDRO MORALES

9TH DECEMBER, 1938

It was with the deepest regret that I heard of the death of my old friend Don Pedro Garcia Morales, at Huelva, Spain, on 9th December, 1938. My wife and I had visited him in a nursing home here a few days before he left for his native land, when he insisted that he would never see us again. He seemed a tired and despondent man. He had suffered the loss of his three younger brothers in the space of two years, and the Civil War in Spain seemed to take away all his interest in the future.

Pedro Morales was born in Huelva in 1877. I first met him at College through our mutual violin master, Arbos. He could not speak English and I did not know one word of Spanish, but we became close friends and remained so till his death. He was a very dear fellow, always anxious to help anyone, generous to a fault and a truly sincere friend. His only fault, and one could hardly call it that, was his Spanish trait "Mañana." I am sure if he could have been more assiduous he would have left behind him some fine music. As it is, he has written many charming songs and instrumental works which are published by Schott and Co. Kreisler gave the first performance of his "Esquisse Andalouse."

In spite of living so many years in England he never completely mastered the pronunciation of our language, but he wrote the most beautiful English, and, of course, was well known in Spain as a poet. A book of poems called *Germen* was published in Spain in 1910. Some of these he set to music, and I well remember our fellow-student, Beatrice La Palme, singing them at a Recital she gave. He also wrote the music for a Spanish scene in C. B. Cochran's revue "Evergreen," which was produced at the Adelphi Theatre. His greatest ambition, which he, unfortunately, never realised to the full, was to be a great conductor. However, he did some good work in this sphere, broadcasting many times and on every occasion introducing some new, or very little known Spanish work. He conducted very successfully in Belgium and Germany, also at the Albert Hall Sunday Concerts, and at a Kreisler Recital at Queen's Hall.

I used to call him my "melancholy" friend because he always looked so sad, but underneath he had a great sense of humour. I know nobody who could describe ordinary everyday incidents in such an amusing and entertaining manner. He was a great personality. He knew every musician of note and all the men and women of interest who came to this country, and mixed with them all with a camaraderie that made him welcome wherever he went.

HAYDN WOOD.

ARTHUR WILLIAMS

1ST JANUARY, 1939

Arthur Williams won a scholarship at the Royal College of Music when he was quite young, but few people now recall his connexion with the place because after he left College he went to Berlin and became absorbed in the musical circle which centred upon Joachim. There Arthur Williams learnt the tradition of the great classics of German art; and there his outstanding abilities as a 'cellist and quartet player won for him what seemed a permanent place in German musical life. But in 1914 came the War. Notwithstanding the entreaties of his German friends to become naturalized as a German subject he resolved to remain British, even though he knew the price of it to be internment in Ruhleben. The years he spent in captivity broke his health, but not his courage. After the War he accepted a post at Aberystwith in the University of Wales, and did fine work as a teacher in spite of long physical suffering. He died at Llandre, near Aberystwith, aged 63.

ROBERT CHIGNELL, O.B.E.

FEBRUARY 27TH, 1939

Robert Chignell had already crowded more adventure into his life than fell to the lot of most men when he won a scholarship at the Royal College of Music at the age of 22, for he had fought in the South African War. While at College he studied singing with Gustave Garcia and composition under Stanford, and made his mark as one of the leading students of his time. After he left, he had a varied career as an artist, singing in Sir Thomas Beecham's opera company at Covent Garden in 1910, and next year going on tour round the world with the Sheffield Choir as one of the principals. He served with distinction in the army during the Great War, was twice mentioned in despatches, and spent four years with the Army of Occupation in Germany. He began his association with the B.B.C. in 1924.

In those early days of broadcasting there were very few musicians who had the technical knowledge required for arranging music for the new medium. It was obvious from the commencement that more and more would have to be specially written or arranged, and after much thought Robert Chignell was asked to give of his vast knowledge, both as a composer and singer. He entered into the task with a spirit of adventure, and thus began, for him, a new career fraught with many technical difficulties. From the outset he realised that the microphone would not accept all that the human ear could assimilate; and after much careful study he orchestrated his music so that essentials should be clearly sent out to the listener. As a pupil of Stanford he had learnt that clarity was the corner-stone, and design the architectural fulfilment. He never swerved from the belief that traditional musical form was the truth, and in all his writing Chignell showed fine craftsmanship. His melodies had a distinct character of their own, and his harmonic formulæ, although direct, were in complete unity with the shape and flow of his phrases. As a composer of incidental music for radio plays he was able to point the drama and enliven the comedy. His sense of the theatre stood him in good stead when producers required all types of dramatic background.

We have lost a good comrade, a sensitive musician and a "great-hearted gentleman." Listeners to wireless will still hear much of his music through arrangements and repeat performances of plays, but it is sad to think that we shall no longer have our senses excited or lulled by his supremely apposite incidental music.

LESLIE WOODGATE.

THE R.C.M. UNION

ANNUAL GENERAL MEETING

The principal activity of the Spring Term was the Annual General Meeting, held in the Concert Hall, on 22nd March, with the President, Dr. Dyson, in the Chair. Many people were unfortunately prevented from coming and there was not as large a gathering as had been hoped.

The Annual Report and Audited Accounts for 1938 were presented to the meeting and duly adopted. A larger balance in hand gave evidence of the continued support given to the Union.

The Loan Fund was reported by the Hon. Norah Dawnay to be carrying on its useful work and maintaining a sound financial condition. Not only as a means of saving time and avoiding the

writing of an unnecessary number of letters, but also as a general rule of life, Miss Dawnay urged that those persons concerned would do well to form the habit of answering letters promptly.

The same Hon. Officers were re-elected for another year, and to fill the three vacancies which had occurred in the "Past Pupils and Others" division of the General Committee, Mr. Hugo Anson, Mr. Cecil Belcher and Mr. Frank Howes were elected. Four vacancies in the "Present Pupils" division were filled by the election of Mr. Richard Dadds, Miss Rosemary Findlay, Miss Margaret Lyle and Miss Janet Smith-Miller.

A hearty vote of thanks to the Chairman, moved by Mrs. Gotch, brought the business meeting to a close.

An excellent tea was served in the Concert Hall, after which everyone tramped down to the Parry Theatre to hear a fascinating lecture by Mr. Ludwig Koch, on "How I collected Bird Songs."

Mr. Koch is a fine musician and having been a singer, he now turns his skill and attention to recording the beauty of birds' songs and detecting the minute differences between them. This work has often demanded countless hours of patient watching and listening in the cold early dawn, but judging by the many beautiful records which he played, such labour has been well repaid.

It is impossible here to enumerate all the birds, both British and foreign, whose notes were heard, but what could be more exquisite than the pure tone of a Belgian nightingale, recorded at a distance of only three feet?

Several comparisons were made, showing how much simpler is the song of a German chaffinch than that of the British bird and that the cuckoo here uses a higher pitch than his brother across the Channel. The finale was a most effective medley of song, numerous birds joining together in what might well be termed a bird orchestra or symphony.

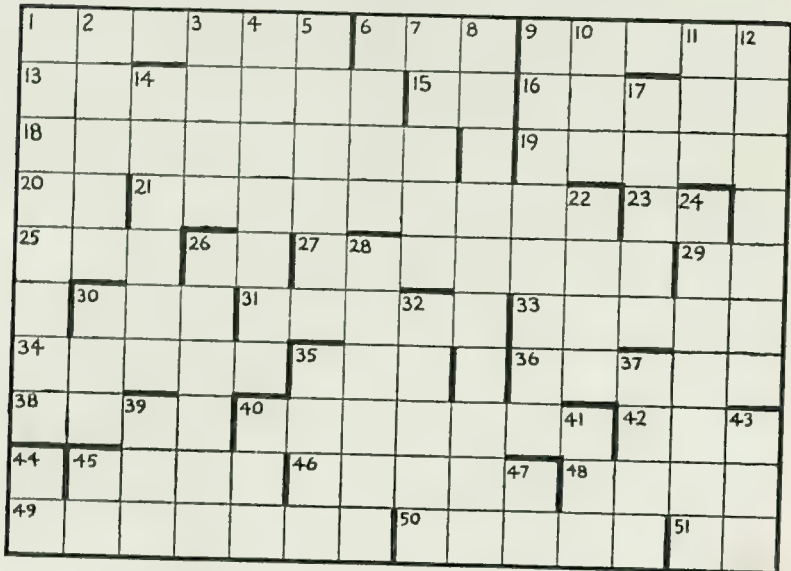
Dr. Dyson expressed the feelings of all present in his appreciation and thanks to Mr. Koch for the great treat he had given.

SUGGESTION Re MAGAZINE

It was suggested at a Union Committee Meeting that it would be an economy in postage if one copy only of the Magazine were in future sent to married members (where both belong to the Union) instead of two; but this alteration will not be made until the members have expressed their opinion in this respect. It will therefore be a great help if members will notify the Hon. Officers of their wishes as soon as possible, so that the next issue may be dealt with accordingly.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

THE R.C.M. CROSSWORD PUZZLE



ACROSS

1. Dances with these would not be so nice if 41 were not there.
6. More alike than two peas.
9. *rev.* I put on a garment and become a coon's cousin.
10. You may possibly consider yourself when you have got all this finished.
15. You can't have it both ways? Ask 20d.
16. *rev.* The whereabouts of an officers' training corps.
18. This treatment in its extreme form is only suitable for clods.
19. When this sheet is twisted and wound about 29, a cold spell ensues—see 12.
20. Annabel Lee's first word.
21. *rev.* Composer who just missed being given a part in *Le Nozze di Figaro*.
28. Dominated by 80 *rev.*
29. *rev.* See 35.
30. Has a turning point in 47 and is furious with 85 *rev.*
37. If only Neddy took himself off, what a blessing it would be.
39. Common to 32 and 40.
40. *rev.* Comfort in 22.
41. *rev.* Tangled roots.
48. Composed by Rimsky - Korsakoff.
49. *rev.* Includes every 46, not excepting the author of this problem.
50. See 20 *ac.*: it figures with 25 *rev.* in Trollope.
51. Alias Blackbeard; at Narkover they do it to the anag.
52. A case of "pins and needles," perhaps.
53. Cramming, said Dr. Spooner, only provides such a horse of instruction.
54. A word from the clue to 40.
55. Wolf composed Anakreon's.
56. 60. A nastiness in music.
57. "The world's great age begins—"
58. 51. A fellow who lived here had two wives, one thin and one fat 'un.

DOWN

1. The head of a family is one above the next in succession therein.
2. I'm leaving the archbishop to do the talking.
3. God of battle.
4. *rev.* Naturally the Yard is taken aback when you make rings round it.
5. Professorial tag-ends.
6. "Survey mankind from China to—"
7. Literary ploughman and a bit of a composer too.
8. Neat spiral arrangement.
9. Like Schubert's B minor symphony.
10. *rev.* 30 *rev.* is.
11. *rev.* Over the road and up the steps.
12. Result of the proceedings described in the clue to 19.
14. It's all according.
17. "A reproach and a proverb, a — and a curse."
22. Merely a matter of form.
24. A short passage for wind only.
26. "Let us eat and drink," said he, "for to-morrow we shall die."
28. Hill ascended at the beginning of an old song.
30. What befell an old Jew.
32. Aromatic lace.
35. Gray associates a storied 39 with an animated this.
37. Paul Beard says they are no relations of his.
39. See 35.
40. Quite a simple get-up.
41. What price this?
43. A term of peculiar significance.
44. He is popularly associated with his 45 and this *rev.*
47. Sets the pace with 51 and 41.

REVIEWS

MUSIC

GREEN WAYS. Three Lyric Pieces for Piano. By John Ireland. Winthrop Rogers. 3s. 6d.

FIVE XVITH CENTURY POEMS. Set for voice and piano. By John Ireland. Winthrop Rogers. 4s. 6d.

Liszt, I suppose, is chiefly to blame. He first turned the pianoforte into a soap-box orator. Stravinsky and the post-Stravinskys decided that that was too humane a role for it in an age when the loud speaker was a different sort of animal. So they mechanized it and it became a sort of knitting machine in a stocking factory and pianists play it as though they hated the instrument—as well they may. But in private life it remains what it always has been, an affectionate creature that will respond to kind treatment. Its proper place is in the home and, concertos all forgot, its music is that of the gentler emotions, just as it was when Byrd wrote "All in a garden green" for its predecessor. And in the home too it can lend its incomparably sympathetic aid to the singer, who, likewise eschewing rhetoric and the more spectacular emotions, unites the art of lyric poetry with music.

In these days of obsession with the symphony these gentler usages of music are less practised than heretofore but John Ireland, undeterred by movements of fashion, continues his cult of the lyric Muse and produces both songs and piano pieces in the English tradition which, notwithstanding fluctuations, goes back unbroken to that same sixteenth century in which he has sought texts for his most recent volume of songs. He writes no quasi-archaic style, nor does he strain after the latest modernisms; he sets English words to a supple English melody and adorns it with warm and suggestive instrumental commentary. His texture is that which he has long made his own: "added" notes in his chords and a moderate chromaticism; and in this set at least, where the poems present no recondite meanings, the songs sing themselves. "All in a garden green" appears as a title to a poem by Thomas Howell, but has no connection either with Byrd's original piece or the ballad tune in Ballet's Lute Book. And who, by the way, was Mr. Bassus writing a poem of spring in 1550? Could he have been a part-book, and, like so many other madrigalians, have lent his words to a like-minded modern composer?

"Green Ways" likewise suggests the garden green, since its three components are called, respectively, "The Cherry Tree" (a song without words if ever there was one), "Cypress" (a study in the use of the bottom octaves of the instrument) and "The Palm and May" (which, as the motto of Thomas Nash says, "make country houses gay"). Here is true piano music written neither for the soap-box nor the knitting machine, but for the drawing room, especially if it gives on to a garden through a French window. But, take note, its aptitude for the home does not disqualify it for more public occasions; at the first public performance of this little suite a welcome whiff of fresh air sweetened even the stuffiness of Wigmore Hall.

F.H.

TWO SONGS AND TWO PIANO DUETS. By Joan Trimble. Winthrop Rogers. 2s. each and 2s. 6d. each, respectively.

To the young composers whom Messrs. Boosey and Hawkes have enlisted in their catalogue must be added the name of Joan Trimble, who makes her bow with two songs and two duets for two pianos. Three of these four compositions are in the Anglo-Celtic tradition, both duets being based on Irish tunes and one of the songs, "My grief on the sea," being a setting of some evocative words of a love lament translated from the Erse of an old traditional singer. The music of this song and of the duet, "The Bard of Lisgoole," are in the rhapsodic manner. "The Humours of Carrick" is

described as a Hop Jig and makes an animated *perpetuum mobile* for two pianists. The other song is a setting of Mary Webb's "Green Rain," a pastoral of the cultivated rather than the wild variety—why does the key of D flat suggest Roger Quilter?—charming music, but not very well contrived as far as tessitura goes for any but a baritone or heavy mezzo voice when the feeling of the song as a whole is for light soprano. Miss Trimble has the chief requisite for success in writing music in the smaller forms—lyrical feeling.

F.H.

CHORAL SUITE. By Peggy Glanville Hicks. Lyre Bird Press.

Two numbers of this choral suite were performed at the International Contemporary Festival, in London, last summer. They made a pleasing impression among a certain amount of "contemporary" aridity, but since the suite was not given complete it seemed smaller music than it actually is. It is simple in its appeal, attractive in its layout (for three-part female choir, oboe and strings), clean in its lines, and just the thing for that sort of concert that might have been called *recherché* before the word became commercialised in English. Perhaps the French word comes to mind because the score (miniature size but beautifully clear) was printed in Paris in Mrs. Dyer's famous Lyre Bird edition—she and the composer are both Australians. It is not, however, one of the *de luxe* (more French!) productions of Mrs. Dyer's enterprise, and the blunt, practical Englishman will ask why the leaves have not been stitched together, all the more because the five songs—the poems are all by the Elizabethan John Fletcher—cannot be detached for separate performance. But it is a good thing to have this fragrant music available in any published form, and many of our experienced Collegian conductors, engaged in their chronic search for something off the beaten track to do with the now fashionable string orchestras which they conduct, should pounce on it at once.

F.H.

MASS IN THE ÆOLIAN MODE. Based on the Polyphony of the early French School. By Jasper Rooper. For unaccompanied voices. J. and W. Chester, Ltd. Price 1s. 6d.

It would be useful to have more definite information of the particular early French School that the composer had in mind. This music would seem to need sensitive and intelligent singing by a choir possessing the secret of individual as well as general expression, a choir which can phrase well and attend to such vital concerns as tone gradation and good chording. It would be difficult to sing the Plainsong with Fauxbourdon unless one thought of those very regular minims as something less substantial than they look; and flexibility is surely what is needed here.

Some of the progressions seem clumsy. (For example, the word "buried" on page 5, has a very awkward bass.)

W.H.H.

LET US NOW PRAISE FAMOUS MEN. Anthem, by Henry G. Ley. Oxford University Press. 5d.

A PRAYER FOR PEACE. Anthem, by Henry G. Ley. Oxford University Press. 3d.

"Let us now praise famous men" is a large scale work, and although it runs to only eleven pages, Dr. Ley makes admirable use of many choral effects, unaccompanied harmony ranging from four to eight parts, broad unison and massive "chordal" passages. Tenors and basses, and later sopranos and altos, divide into three and four parts. There is even room for a line or two of soprano solo and a semi-chorus. All this gives no feeling of "scrappiness"—but rather an artist's matching of music to words which must be as colourful as any in the English language.

A short cumulative organ passage introduces material which is put to effective use throughout the work. The unaccompanied section at "There be of them," with its soft chordal declamation, is particularly interesting. The work abounds in well placed climaxes, both of the thrilling and con-

templative variety. It is grateful music to sing and not difficult. With a large choir and a resonant building it would sound magnificent.

This setting of Frances Paget's beautiful Prayer for Peace with music which so sincerely illustrates it, might well find a place in many church services at this time. It is not difficult and its effectiveness is achieved by simple means. Dr. Ley, by his choice of chords for such words as "peace" and "tranquillity" gives us the kernel of those virtues. R.O.L.

FRENCH SONGS. Arranged by Sir Walford Davies, K.C.V.O., and selected by L. Lamport-Smith, M.A. (Oxon.). Macmillan & Co. 7s. 6d.

This book, which was designed to induce a wider knowledge of French songs in British schools, should prove equally useful to the recitalist and the concert singer. Published in a very convenient form, the collection nevertheless covers a large field. Under the headings: *Noëls*, *L'Ancienne Musique Française*, *Chansons Patriotiques*, *Folk-lore*, *Regional Songs* and *Chansons Populaires*, many songs are included that are well-known such as Lully's "*Bois Epais*," "*Le joli Tambour*," "*En passant pas Lorraine*," "*Cadet Rousselle*," but there are also many that are unfamiliar and not to be found in other anthologies.

Of special value are the well chosen examples of folk and traditional songs. The researches of Jules Tiersot, Weckerlin, Mouillé and Bourgault-Ducoudray covered this ground pretty thoroughly, but their exhaustive work is, perhaps, more for the scholar, the collector, and the library. Here Sir Walford Davies's accompaniments give just the right rhythmical and emotional background without over-elaboration. In a small space the English student has a book that is inexpensive, instructive and practical; but I wish it had been annotated—I like to know the origins of things!

From EDWARD ARNOLD & Co.

D.W.

- (i) FOUR UNISON SONGS. Music by Harold Rhodes. Words by R. L. Stevenson. 1, *The Hayloft* (price 3d.); 2, *Pirate Story* (price 4d.); 3, *Windy Nights* (price 3d.); 4, *The Sun's Travels* (price 3d.).
- (ii) THREE SONGS. Music by Colin Taylor. Words by Eleanor and Herbert Farjeon. 1, *Sir Francis Drake* (2-part) (price 6d.); 2, *The Duke of Wellington* (unison) (price 4d.); 3, *Sir Philip Sidney* (unison or solo) (price 4d.).
- (iii) UNISON SONGS. By Thomas F. Dunhill. Price 3d. each. 1, *Sam Weller's Song*; 2, *So Calm the Night*; 3, *Stately London River*; 4, *Up the Road*, and *The Goose Girl*; 5, *Tailor Gnome*.

The four unison songs by Dr. Harold Rhodes are settings of well-known poems from Stevenson's "*A Child's Garden of Verses*." Junior (and senior) singing classes will enjoy learning them. They are most effectively written; and the tunes are simple, being mainly diatonic. The subtle accompaniments often interpret the whimsicalities of the words, but they present no technical difficulties. The ancestry of these songs may be traced back to Stanford—this is especially so in the case of "*The Hayloft*"—but that is no mean praise.

More ambitious but less masterly are Colin Taylor's three settings of poems taken from Eleanor and Herbert Farjeon's "*Heroes and Heroines*." The most successful of these is "*The Duke of Wellington*" which would sound well as a unison song for men's voices. "*Sir Francis Drake*" (written for two trebles) would be far more telling if the second trebles were not kept almost entirely within the most ineffective part of their compass: "*Sir Philip Sidney*" is essentially a solo song.

It is perhaps a truism to say that the greatest art often consists in doing the simple thing well. Dunhill, in the five settings mentioned above does it supremely well. These songs are the work of a master hand. It is difficult to pick out any particular one for special notice; they are all so delightful. The racy "*Sam Weller's Song*" will probably prove to be the winner,

though some may prefer the dainty "Tailor Gnome." The young student of composition struggling with the problem of setting words would do well to spend one-and-threepence and buy the whole set. He will have before him an object lesson of the most valuable description.

From J. CURWEN & SONS, LTD.

- (i) TWO-PART SONGS. By Maurice Jacobson. 1, The Country Wedding (price 3d.); 2, the Ears of Pan (price 4d.).
 (ii) UNISON SONG. New Zealand. By Hugo Anson.

Of the two settings by Maurice Jacobson, the first, a cunning and most attractive arrangement of the traditional air should be the more popular. Conductors of Women's Institute choirs, especially, should make a note of it. "The Ears of Pan" is more difficult, and needs sensitive singing and a good pianist. It is a fine piece of writing.

Hugo Anson's "New Zealand" consists of a broad tune of the type usually associated with patriotic sentiments and calls for no particular comment.

D.M.E.

SUITE OF EIGHTEENTH CENTURY TUNES. Arranged and edited for Junior String Orchestra with optional Piano, by Edith Rowland. Oxford University Press. Score 2s. String parts 4d. each. Piano 1s.

Miss Rowland, with her usual good taste, has picked a handful of attractive tunes from a volume in the British Museum, and has arranged them so deftly that they can be used for almost any set of players a school orchestra is likely to possess. The mere titles dispose one in their favour. Who would not enjoy performing "The Lord Mayor's Swan-Hopping Trumpet Tune" or such a strongly - rhythmized thing as "The Duke of Cumberland's March"? Besides, as the original volume says, the tunes are by "the most Eminent Masters."

M.M.S.

BOOKS

COMMONSENSE IN INSTRUMENTAL SIGHT READING. Colin Taylor. Curwen. 1s.

One of the things that makes practice in sight-reading worth while is the ability conferred by it to explore the literature of music: "Let us ask ourselves," says Mr. Taylor in his preface, "what our youngsters would think if, on leaving school, they were able to recite a few examples of poetry and prose, but were quite incapable of reading their mother tongue." Another benefit is the ability to make music with other people. Another is the saving of time in preparing music for performance.

All these arguments are, or should be, obvious. But every teacher has pupils who are still unconvinced that the power to read fluently at sight is attainable by perseverance, and is not a gift of the gods conferred only on their favourites.

Mr. Taylor's book is as admirable in its brevity as it is rich in good counsel; it is, in fact, full of uncommon sense. It has a foreword by the Director and a useful graded list of suitable music.

F.H.S.

BOOKS RECEIVED

MUSIC IN MY TIME. By Daniel Gregory Mason. The Macmillan Company, New York. 24s. net.

An autobiography by the American composer, in which he mentions many British musicians and speaks of the deep impression made upon him by the personality of Sir Hubert Parry.

RIGOLETTO. English version of the libretto by Edward J. Dent. Oxford University Press. 2s.

THE ROYAL COLLEGIAN AT HOME

APPOINTMENTS

The Council of the Royal College of Music has appointed Mr. Hugo Anson, M.A., Mus.Bac (Cantab), to be Registrar in succession to Mr. Basil Allchin, resigned.

Miss Ursula Gale has been appointed to succeed Miss A. Beatrix Darnell when she resigns from the Lady Superintendentship at the end of the Midsummer Term.

Mr. Albert Sammons and Miss Sybil Eaton have been appointed to the Violin department of the Teaching Staff.

LIST OF NEW PUPILS ADMITTED TO COLLEGE

MIDSUMMER TERM, 1939

Aronsohn, Manfred	Berlin	Gough, Isobel	Calne
Baerwald, Werner	Berlin	Haiman, Dr. Ilona	Budapest
Bowen, Yvonne	London	Halford, Diana	Melbourne
Clegg, Querelda	Melbourne	Hopkinson, Geoffrey	Henley-on-Thames
Colclough, Mrs. Elizabeth	London	Jones, Margaret G.	Ashford, Middlesex
Colclough, Rex	London	Kriel, Diana	Natal
Coyle, Shaun F.	Ireland	Ledor, Irving	London
Cranmer, Philip	Oxford	Prince, Arthur	Uttoxeter
Cropper, Theodosia	Kendal	Sugden, John	Brighouse
Crowden, Susanna	Edinburgh	Warburg, Daphne	Harlow
Dawson, Joan	Sydney	Watson, Elizabeth	Huddersfield
Forbes, Patrick	Birmingham		
Geiger, Hans	Vienna		

PARRY ROOM AND REFERENCE LIBRARY

It is intended to place in the cases in the Concert Hall during the Midsummer Term a special show of the twenty Beethoven autographs presented recently by Mr. Fred C. Previté. Reference to this fine collection will be found elsewhere in this issue.

A copy of the *Festschrift für Johannes Wolf*, for his sixtieth birthday, has been presented by Captain J. R. Abbey. This book consists of articles by musical specialists in nearly every European language, including one by Professor E. J. Dent on Byrd. Among other books the Parry Fund has now acquired Professor Wolf's comprehensive Handbook on Notation. This covers the period from neums down to the eighteenth century; it includes tablatures and has numerous examples, tables and illustrations.

Mr. Frank Merrick gave some early Debussy and other valuable modern music, both vocal and pianoforte.

R.E.

THE ROYAL COLLEGE OF MUSIC SOCIAL AND SPORTS CLUB

SOCIAL SECRETARY'S REPORT

There were three outstanding events this term—the poetry-reading by Miss Teresa Hooley on January 25 (arranged through the kindness of Mr. Topliss Green and his friend, Mr. Watson), the two trips on March 6 and 8 to see *The Times* go to press, for which we warmly thank Dr. Colles and Mr. J. C. Cutler, of *The Times*, and a lecture-recital on the guitar by Alexis Chesnakov, on March 28, kindly arranged by Margaret Wickens. A Spelling Bee (Singers v. The Rest) and a Tongue-Twisting Bee (Men v. Women), both proved "a source of innocent merriment." The dance, on March 15, though socially a success, was a financial loss; half of this was

made up by a grant from the Director's Trust Fund. The Club is most grateful to the Director for all his help.

For next term, Mr. Topliss Green and Mr. Watson have arranged a poetry-reading by Mr. E. H. W. Meyerstein, on May 17. We hope to challenge the R.A.M. to a Spelling Bee early in the term and the Professors, if possible, later on. Other events will be duly announced . . . to the notice-board-conscious!

ROSEMARY HUGHES, *Social Secretary.*

SPORTS SECRETARY'S REPORT

The soccer team has had quite a good term, having played some practice games and two matches, one against the Guildhall School of Music, and the other against the R.A.M., in both of which we were the winners. Mr. Kenneth Abbott, the captain, hopes for more success next season as we expect to be able to secure more fixtures. The girls' hockey team has played some practice games and beat Bedford College 3rd XI 6—4. They, too, hope to get more fixtures next season. "Darts" are a great success. The Trinity College of Music beat us away last term. This term we have entertained the Trinity College, and the R.A.M., whom we beat, losing against the Guildhall School of Music at home. The R.A.M. entertained us to a very enjoyable evening. Darts won by R.C.M.; table tennis by R.A.M. Cricket fixtures have been arranged and I appeal to all interested to support the team when they can. The suggested "Butterfly Catching" will be started at once if any one can advise me where to find the butterflies! In conclusion, will all members read the notice board. It is revised every Wednesday. It saves so much correspondence. I should like to thank all who have given me such valuable assistance.

RUSSELL DADDS, *Hon. Sports Secretary.*

THE PATRON'S FUND

FOUR CONCERTS FOR CHAMBER ORCHESTRA IN THE HALL OF THE ROYAL COLLEGE OF MUSIC

The Programmes were designed to contain a number of British works, including some first performances, and also concertos, etc., for solo performers with orchestra.

A special orchestra was formed for the concerts, and it contained a large number of Collegians.

FIRST CONCERT — TUESDAY, 17th JANUARY, 1939

Conductor: MICHAEL COLLINS

OVERTURE	...	...	...	...	...	...	Alan Rawsthorne
SYMPHONIE CLASSIQUE, Op. 25	...	...	...	...	...	...	Prokofiev
SIEGFRIED IDYLL	...	...	...	...	...	...	Wagner
CONCERTINO for Pianoforte and Orchestra	...	...	...	...	...	...	Stanley Bate
Pianoforte: MR. STANLEY BATE							
SERENADE for Orchestra	...	...	...	...	...	...	Milhaud
(First performance in London)							
ITALIAN SYMPHONY, Op. 90	...	...	...	...	...	...	Mendelssohn

SECOND CONCERT — TUESDAY, 24th JANUARY, 1939

Conductor: C. S. LANG

- SUITE in F major ("Lady Radnor's Suite") *Parry*
- DIVERTIMENTO *Gordon Jacob*
 Rondino — Interlude — Theme and Variations — Jig
 (First Concert Performance)
 Conducted by THE COMPOSER
- SYMPHONIC VARIATIONS for Pianoforte and Orchestra *César Franck*
 Pianoforte: Miss JEAN NORRIS
- SYMPHONIE CONCERTANTE in E flat major
 for Violin and Viola, with Orchestra (K.364) *Mozart*
 Violin: MR. HUGH McCLEAN
 Viola: Miss GEORGINA McCLEAN
- SYMPHONY in E flat major (No. 3) *Haydn*

THIRD CONCERT — TUESDAY, 31st JANUARY, 1939

Conductor: MICHAEL MUDIE

- OVERTURE to "King Stephen" in E flat major, Op. 117 *Beethoven*
- THREE PIECES for Violoncello and Orchestra *Herbert Murrill*
 Bourrée — Arietta — Scherzando
 (First performance)
 Violoncello: Miss VERA CANNING
 Conducted by THE COMPOSER
- CONCERTO for Violin and Orchestra in D major, Op. 77 *Brahms*
 Violin: Miss RUTH PEARL
- FOUR EPISODES for Chamber Orchestra *Bloch*
 At the Pianoforte: MR. HAROLD RUTLAND
- PRELUDE to "Philip II" *Goossens*
- PETITE SUITE ("Jeux d'Enfants") *Bizet*

FOURTH CONCERT — TUESDAY, 7th FEBRUARY, 1939

Conductor: MONTAGUE PHILLIPS

- OVERTURE to "Charles II" *Montague Phillips*
- TWO MOVEMENTS from the Ballet "The Maid of Hearts" *Thomas B. Pitfield*
 Dance of the Kitchenmaids — Variations
 (First performance in London)
- TWO SONGS ... "Speak to me my Love" *Frank Bridge*
 Pigeon Song (from "Pastoral") *Arthur Bliss*
 Vocalist: Miss KATHLEEN WHITLOCK
- WALTZ - VARIATIONS *Adam Carse*
- DANCES from the Ballet "A Chinese Idyll" *Colin Taylor*
 Introduction and Lovers' Dance
 Dance of Lady — Dance of Lady and Lover
 Dance of Turtle Doves
 (First performance in England)
 At the Pianoforte: Miss MILLICENT SILVER
- A SHAKESPEAREAN SCHERZO *Montague Phillips*
 "Titania and her Elvish Court"

FOUR CAVALIER SONGS... .. *Julius Harrison*

Boot, saddle, to horse and away
A Cavalier to his Lady
Marching along
King Charles

Vocalist: MR. T. ALPHA NEWBY

SEVEN IRISH TUNES *William Alwyn*

1. The Little Red Lark
2. Country Tune
3. The Maiden Ray
4. The ewe with the crooked horn
5. The gentle Maiden
6. The Sigh
7. Jig

FROM THE SUITE " Rustic Revels " *Percy E. Fletcher*
At Quality Court
All the fun of the Fair

COLLEGE CONCERTS

THURSDAY, 19th JANUARY (Chamber)

QUARTET for Strings in C major, Op. 50, No. 8 *Beethoven*
DENIS EAST, A.R.C.M. (Scholar) RONALD GEDULD (Scholar)
CECIL ARONOWITZ ARNOLD ASHBY (Scholar)

SUITE for Flute and Pianoforte, Op. 84 *Widor*
WILLIAM E. BARTLETT (Scholar) HUBERT DAWKES (Bruce Scholar)

AIR *Handel*
Revenge, Timotheus cries (" Alexander's Feast ")
ALAN COAD (Ernest Palmer Operatic Exhibitioner)
Accompanist: HUGH FENN

QUINTET for Pianoforte and Strings, in A major, Op. 114 *Schubert*
MARJORIE REED, A.R.C.M. (Exhibitioner) DENIS EAST (Scholar)
MARGARET GUNYON, A.R.C.M.
DORIS M. PHILLIPS (Scholarship) Exhibitioner ADRIAN S. BEERS

THURSDAY, 9th FEBRUARY

(Second Orchestra and Mr. Constant Lambert's Senior Conductors' Class)

OVERTURE *R. Vaughan Williams*
The Wasps
Conductor: ROY PEVERETT

POEME for Violin and Orchestra, Op. 25 *Chausson*
BOZENA KULIANEK (L.C.C. Scholar)
Conductor: W. DAVID GILL

SYMPHONY in D major, No. 2, Op. 48 *Sibelius*

Conductors:—
1. LEO QUAYLE 2. NORMAN DEL MAR 3 & 4. GEORGE MALCOLM

SUITE for Orchestra *Debussy*
" Sylvia "
Conductors:—

1. KENNETH ABBOTT 2, 3 & 4. BERNARD STEVENS

TUESDAY, 14th FEBRUARY

(Third Orchestra and Mr. W. H. Reed's Junior Conductors' Class)

OVERTURE *Beethoven*
Egmont, Op. 84
Conductor: STEPHEN DORNAN

CONCERTO for Pianoforte and Orchestra in G minor, Op. 25 *Mendelssohn*
MARJORIE MOORHOUSE, A.R.C.M.
Conductors:—

- 1 & 2. MARIA DONSKA 3. DOROTHY WHITE

CONCERTO for Trumpet and Orchestra in B flat major *Karl Pilz*
JOHN MASON (Scholarship Exhibitioner)
Conductor: NOEL TAYLOR

SYMPHONY in C major, No. 1, Op. 21 Beethoven

Conductors:—
1. WILLIAM TRETHOWAN 2. VIOLET KEWISH
3. BRIAN DOUGLAS 4. LIVIA GOLLANZ

SUITE from "The Music for the Royal Fireworks" Handel-Harley

Conductors:—
1. DOBRIN PETCOFF 2 & 3. WILFRED FRAMPTON
4. HUGH FENN

THURSDAY, 16th FEBRUARY (Chamber)

QUINTET for Clarinet and Strings, in A major Mozart

MARION GREIG, A.R.C.M. LORRAINE DU VAL, A.R.C.M. (Exhibitioner)
NANCY OSBORNE, A.R.C.M. (Associated Board Scholar)
MARGARET GUNYON, A.R.C.M. MIRA P. HOWE (Scholar)

THREE IDYLLS for Female Voices ... "Fairy Day" Stanford

a. Fairy Dawn
b. Fairy Noon
c. Fairy Night

RITA SMITH (Exhibitioner) JOAN KEOGH (Exhibitioner)
DENISE M. DUNMORE FRANCES ANDERSON
JANET SMITH MILLER, A.R.C.M. (Leverhulme Exhibitioner)
DIANA HERRING, A.R.C.M.

Accompanist: HUBERT DAWKES (Bruce Scholar)

PIANOFORTE SOLO Ballade in A flat major Chopin

NORMAN DEL MAR, A.R.C.M.

SONGS a. The Morning Glory } ... Judith Herwald
b. Sing Heigh Ho! } (Exhibitioner)

JANET SMITH MILLER, A.R.C.M. (Leverhulme Exhibitioner)
Accompanist: GEORGE MALCOLM, A.R.C.M. (Leverhulme Scholar)

QUINTET for Pianoforte and Strings, in A major, Op. 81 Dvorak

JOYCE SUMNER, A.R.C.M. (South Australian Scholar)
MARY CARTER, A.R.C.M. JEAN LAYTON, A.R.C.M.

ANATOLE MINES (Exhibitioner)
NOEL TAYLOR (Associated Board Scholar)

FRIDAY, 17th FEBRUARY (First Orchestra)

SYMPHONY in C minor, No. 5, Op. 67 Beethoven

ARIA Parto! ma tu ben mio (Tito) Mozart

JANET B. HOWE

CONCERTO for Pianoforte and Orchestra in A minor, Op. 54 Schumann

EDITH ASTALL, A.R.C.M. (Associated Board Scholar)

SUITE for Orchestra from "Le Coq d'or" Rimsky-Korsakov

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 2nd MARCH (Chamber)

QUARTET for Oboe, Violin, Viola and Violoncello (K.370) Mozart

MERLE TIBBLE, A.R.C.M. (Scholar) CECIL ARONOWITZ
DORIS FORRESTER (Scholar) PAUL WARD (Scholar)

SONGS a. Music, when soft voices die R. Quilter

b. The Child and the twilight Parry

RITA SMITH (Exhibitioner)

Accompanist: BRIAN DOUGLAS

SONATA for Organ W. H. Harris

JOHN W. NICHOLLS, A.R.C.M. (Victoria Scholar)

CONCERTO for Double Bass Dragonetti

ADRIAN S. BEERS

Accompanist: PEGGY P. PAGE, A.R.C.M. (Scholar)

ADAGIO AND ALLEGRO for Horn and Pianoforte, Op. 70 Schumann

JAMES BUCK (Scholarship Exhibitioner) NORMAN DEL MAR, A.R.C.M.

SONGS a. Caro voi siete all' alma (Serse) Handel

b. Recit. Giunse alfin il momento } Mozart

Air. Deh vieni non tardar (Figaro) }

YOLANDA PALUMBO

Accompanist: HUGH FENN, A.R.C.M.

SONATA for Violin and Pianoforte, in C minor Grieg

RENEE COHEN (L.C.C. Scholar) ZENA COOPER, A.R.C.M. (Kiallmark Scholar)

TUESDAY, 14th MARCH (Chamber)

- QUARTET** for Pianoforte and Strings, in A major, Op. 26 *Brahms*
 RUTH DYSON, A.R.C.M. (Exhibitioner) MARY CARTER, A.R.C.M.
 MARGARET GUNYON, A.R.C.M. MIRA HOWE (Scholar)
- SONGS**
 a. Schmerzen *Wagner*
 b. In dem Schatten meiner locken *Wolf*
 c. Der Erlkönig *Schubert*
 ELIZABETH GEHRI
 Accompanist: BRIAN DOUGLAS
- SONATA** for Violoncello and Pianoforte in A major, Op. 69 *Beethoven*
 ARNOLD ASHBY (Scholar)
 STEPHEN DORNAN, A.R.C.M. (Leverhulme Scholar)
- STABAT MATER** for Female Voices and String Orchestra *Pergolesi*
 Soloists:—
 WINIFRED LAMB (Exhibitioner) JANET SMITH MILLER, A.R.C.M. (Leverhulme Exhibitioner)
 Conductor: MR. REGINALD GOODALL

THURSDAY, 16th MARCH**(Second Orchestra and Mr. Constant Lambert's Senior Conductors' Class)**

- OVERTURE** *Weber*
 Ruler of the Spirits
 Conductor: RODNEY BAX
- SYMPHONY** in G major, No. 11 *Haydn*
 Conductors:—
 1 & 2. MALCOLM MACDONALD 3 & 4. KENNETH ABBOTT
- CONCERTO** for Violoncello and Orchestra, in E minor, Op. 85 *Elgar*
 OLIVE WOODINGTON
 Conductors:—
 1 & 2. LEO QUAYLE 3 & 4. BERNARD STEVENS
- SYMPHONIC DANCES**, Op. 64 *Grieg*
 JAMES BUCK, (Scholarship Exhibitioner) NORMAN DEL MAR, A.R.C.M.
 Conductors:—
 1. JOHN H. TYLER 2. ROY PEVERETT 4. NORMAN DEL MAR

TUESDAY, 28th MARCH**(Third Orchestra and Mr. W. H. Reed's Junior Conductors' Class)**

- SYMPHONY** in B minor, No. 8 *Schubert*
 "Unfinished"
 Conductors:—
 1. DOROTHY WHITE 2. NORMAN WILLIAMS
- CONCERTO** for Pianoforte and Orchestra, in D minor (K.460) *Mozart*
 ELSPETH ROBINSON (Scholar)
 Conductors:—
 1. KARL BILLMAN 2. ADRIAN CRUFT 3. WILFRID FRAMPTON
- SYMPHONIC POEM** *Saint-Saëns*
 "Le Rouet d'Omphale," Op. 81
 Conductor: HUGH FINN
- CONCERTO** for Two Violins and String Orchestra, in D minor, No. 3 *Bach*
 RUTH FOURMY (Scholar) PATRICIA NORRIS (Associated Board Scholar)
 Conductors:—
 1. STEPHEN DORNAN 2. VIOLET KEWISH 3. DOBRIN PETCOFF
- OVERTURE** *Weber*
 Euryanthe
 Conductor: LIVIA GOLLANZ

WEDNESDAY, 29th MARCH (First Orchestra)

- CONCERTO** for Violin and Orchestra in A major, No. 5 (K.219) *Mozart*
 CECILIA KEATING, A.R.C.M. (Associated Board Scholar)
- CONCERTO** for Pianoforte and Orchestra in E flat major *John Ireland*
 MARGARET J. EVANS, A.R.C.M. (Associated Board Scholar)
- SYMPHONIC SUITE** for Orchestra, "Scheherazade," Op. 35 *Rimsky-Korsakov*
 Conductor: DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 31st MARCH (Choral and Orchestral)

CONCERTO for Pianoforte and Orchestra, in E flat major, No. 5, Op. 73 ... *Beethoven*
DOROTHY WHITE, A.R.C.M. (Exhibitioner)

REQUIEM Soprano, Mezzo Soprano, Tenor and Bass Soli *Verdi*
Chorus and Orchestra

Soloists:—
MARGARET TAYLOR, A.R.C.M. (Wilson Scholar) YOLANDE WILSON (Operatic Exhibitioner)
ANNE PRATT, A.R.C.M. JANET HOWE OLIVE HALL (Operatic Exhibitioner)
JANET SMITH MILLER, A.R.C.M. ROBERT SCOTT (Ernest Palmer Operatic Exhibitioner)
RONALD HILL (Scholar) ALAN COAD (Ernest Palmer Operatic Exhibitioner)
GEORGE WALL (Scholar)

Conductor: MR. REGINALD JACQUES, F.R.C.M.

INFORMAL CONCERTS

Four Informal Concerts were held during the term, one of them being a Concerto concert. Among the works performed were "Phantasy Trio" for piano, violin and violoncello, by James Friskin; songs "Penumbra" and "Youth's Spring Tribute" by John Ireland.

EVENING RECITALS

Three Evening Recitals took place during the term. No. 146 was given by Mr. Stanley Crouch (piano). No. 147 by Miss Lorraine du Val (violin) and Mr. Denis Dowling (baritone), with Miss Yvonne Fisher and Mr. Frederic Allt at the piano. No. 148 was given by Miss Joan Trimble (violoncello) and Miss Winifred Lamb (soprano) with Miss Joan Trimble at the piano. Miss Lamb's second group of songs included "Chanson de Barbarine" by Eugene Goossens, "Come sing and dance" by Herbert Howells and "Green Rain" by Joan Trimble.

L.C.C. JUNIOR EXHIBITIONERS' CONCERTS

The L.C.C. Junior Exhibitioners gave two concerts, February 28 and March 23. The first part of the latter was broadcast.

OPERA AND DRAMA

In the Parry Opera Theatre on Thursday, 9th March, 1939, at 8 p.m., Opera Repertory Performances were given under the musical direction of Mr. Hermann Grunebaum, Hon. R.C.M. Producer: Mr. Cairns James, Hon. R.C.M.

HÄNSEL AND GRETEL. Act I

Hänsel	...	...	...	...	...	...	...	ANNE PRATT
Gretel	...	...	...	...	...	...	...	MARGARET TAYLOR
Mother	...	...	...	...	...	...	...	YOLANDE WILSON
Father, a broom-maker	...	...	...	...	...	...	...	ALAN COAD

Scene: The broom-maker's cottage; summer afternoon.

Conductor: BERNARD STEVENS

DER FREISCHÜTZ. Act II, Scene 1

Agnes	...	...	...	...	...	...	...	BLANCHE TURNER
Annie	...	...	...	...	...	...	...	ANNE SNODGRASS
Max, a huntsman	...	...	...	...	...	...	...	JOHN SOLOMON

Scene: Room in Cuno's house: Night

Conductor: HERMANN GRUNEBaum

TOSCA. Act I, Scenes 1 and 2

Angelotti	DOUGLAS KELLY
Sacristan	ALAN COAD
Cavaradossi, a painter	ROBERT SCOTT
Floria Tosca, a singer	YOLANDE WILSON

Scene: The Church of Sant Andrea della Valle.

Conductor: HERMANN GRUNEBAUM

SAMSON AND DELILAH. Act II, Scenes 1 and 2

Delilah	JANET HOWE
The High Priest	ALAN COAD

Scene: Outside Delilah's house in the hills above Sorek

Conductor: HERMANN GRUNEBAUM

Leader of the Orchestra: GLADYS HILL

Music Staff: GEORGE MALCOLM, BERNARD STEVENS, HUGH FENN,
NORMAN DEL MAR, LEO QUAYLE

Stage Manager: KATHARINE CRASTER

Acknowledgements and thanks are due to members of the Dramatic Classes for their help with costumes and stage.

PRIDE AND PREJUDICE

Two private performances by the Dramatic Class of "Pride and Prejudice" (dramatised from Jane Austen's novel by Helen Jerome) were given in the Parry Opera Theatre on Wednesday, 22nd February and Friday, 24th February, at 8 p.m. Producer: Mr. Cairns James, Hon. R.C.M.

	22nd February	24th February
Mr. Bennett	DOUGLAS KELLY	DOUGLAS KELLY
Mrs. Bennett	MARGARET LYLE	MARGARET LYLE
Lady Lucas	ANNE PRATT	DIANA BURTON
Charlotte Lucas	MARJORIE SKUFFHAM	JOAN KEOGH
Elizabeth Bennett	RUTH ALLENBY	IVY ARMSTRONG
Jane Bennett	CECILIA KEATING	ANNE PRATT
Lydia Bennett	PEGGY HURD	PEGGY TAYLOR
Mr. Darcy	ALEC LINDSAY	ALEC LINDSAY
Mr. Bingley	GEORGE CHITTY	GEORGE CHITTY
Mr. Collins	JOHN SOLOMON	JOHN SOLOMON
Mr. Wickham	DENIS DOWLING	DENIS DOWLING
Miss Bingley	BLANCHE TURNER	BLANCHE TURNER
The Lady Catherine de Bourgh	YOLANDE WILSON	OLIVE HALL
Colonel the Hon. Guy Fitzwilliam	GEORGE WALL	GEORGE WALL
Mrs. Gardiner	EVELYN PRIDEAUX	EVELYN PRIDEAUX
Hill, the Bennett butler	THOMAS HENDERSON	THOMAS HENDERSON
A Nurse (Mrs. Lake)	EVELYN PRIDEAUX	EVELYN PRIDEAUX
Maggie	OLIVE HALL	MARJORIE MEAGER
Captain Denny	ARTHUR BRODIE	ARTHUR BRODIE

- ACT I Scene 1. The Drawing-room at Longbourn in Hertfordshire. Afternoon.
 Scene 2. The same. Some weeks later.
 Scene 3. The same. Morning. One week later.
- ACT II Scene 1. Aunt Gardiner's home in Cheapside. Afternoon. A month later.
 Scene 2. The Drawing-room at Lady Catherine's home, at Hunsford, Kent. Morning.
- ACT III Scene 1. The Drawing-room at Longbourn. Afternoon. A week later.
 Scene 2. The same. Morning. Two weeks later.

Stage Manager: KATHARINE CRASTER

The music in Act I, Scene 2, arranged by LEO QUAYLE

Acknowledgements and thanks are due to Mrs. Wells, Mrs. Alcock, and members of the Dramatic Classes for their help with costumes and stage.

HAMLET

Trials in the Parry Opera Theatre by the Stage-Craft Class of "Hamlet," Acts I, II and III, were given on Friday, 24th March, 1939, at 5 and 8 p.m. Producer: Susan Richmond.

		5 p.m.	8 p.m.
ACT I, SCENE 1	The Battlements		
Francisco ...	...	M. BEALES	M. BEALES
Bernardo ...	...	P. FORDE	P. FORDE
Marcellus ...	...	M. BEATON	M. BEATON
Horatio ...	...	P. WALTER ELLIS	P. WALTER ELLIS
Ghost ...	...	J. D. SOLOMON	J. D. SOLOMON
SCENE 2	Castle Hall		
King ...	...	D. DOWNES POWELL	A. LINDSAY
Queen ...	...	C. DONALD	C. DONALD
Hamlet ...	...	N. O'NEILL	N. O'NEILL
Polonius ...	...	C. DANIELSON	C. DANIELSON
Laertes ...	...	M. LOMAS	M. LOMAS
Horatio ...	...	P. WALTER ELLIS	P. WALTER ELLIS
Marcellus ...	...	M. BEATON	M. BEALES
SCENE 3	Room in Polonius's House		
Laertes ...	...	M. LOMAS	M. LOMAS
Ophelia ...	...	M. DUFF	M. DUFF
Polonius ...	...	C. DANIELSON	C. DANIELSON
SCENES 4 and 5	The Battlements		
Hamlet ...	...	J. GREENWOOD	J. GREENWOOD
Horatio ...	...	P. WALTER ELLIS	P. WALTER ELLIS
Marcellus ...	...	M. BEALES	M. BEATON
Ghost ...	...	J. D. SOLOMON	J. D. SOLOMON

Interval of five minutes

ACT II, SCENE 1	Room in Polonius's House		
Ophelia ...	...	M. DUFF	P. BUNT
Polonius ...	...	C. DANIELSON	C. DANIELSON

			5 p.m.	8 p.m.
SCENE 2			Castle Hall	
King ...	...	...	D. DOWNES POWELL	A. LINDSAY
Queen ...	...	...	C. DONALD	C. DONALD
Rosencrantz ...	...	...	E. GEHRI	T. LEWIS
Guildenstern ...	...	...	G. WALTHOE	G. WALTHOE
Polonius ...	...	...	C. DANIELSON	C. DANIELSON
Hamlet ...	...	...	D. BURTON	D. BURTON
1st Player ...	...	...	M. MEAGER	M. MEAGER
2nd Player ...	...	...	P. RAWDON SMITH	P. RAWDON SMITH
3rd Player ...	...	...	M. SEWARD	M. SEWARD
4th Player ...	...	...	I. BIRMINGHAM	I. BIRMINGHAM
ACT III, SCENE 1			Castle Hall	
Hamlet ...	...	...	A. COHEN	A. COHEN
King ...	...	...	D. DOWNES POWELL	A. LINDSAY
Queen ...	...	...	C. DONALD	C. DONALD
Polonius ...	...	...	C. DANIELSON	C. DANIELSON
Ophelia ...	...	...	M. DUFF	P. BUNT
Rosencrantz ...	...	...	E. GEHRI	T. LEWIS
Guildenstern ...	...	...	G. WALTHOE	G. WALTHOE
SCENE 2			The same	
Hamlet ...	...	...	P. FORDE	P. FORDE
Horatio ...	...	...	P. WALTER ELLIS	P. WALTER ELLIS
King ...	...	...	D. DOWNES POWELL	A. LINDSAY
Queen ...	...	...	C. DONALD	C. DONALD
Polonius ...	...	...	C. DANIELSON	C. DANIELSON
Ophelia ...	...	...	M. DUFF	P. BUNT
Rosencrantz ...	...	...	E. GEHRI	T. LEWIS
Guildenstern ...	...	...	G. WALTHOE	G. WALTHOE
Player King ...	...	...	M. MEAGER	M. MEAGER
Player Queen ...	...	...	M. SEWARD	M. SEWARD
Prologue ...	...	...	I. BIRMINGHAM	I. BIRMINGHAM

Attendants on the King and Queen: A. DYSON, M. ROBSON, J. THOMPSON
 Stage Manager: KATHARINE CRASTER

Wigs by BERT

Acknowledgements and thanks are due to members of the Opera and Dramatic Classes for their help with the costumes and stage work.

THE TERM'S AWARDS

The Director has approved the following awards:—

Council Exhibitions—

Class A.

Baines, Rosalie B. ... Pianoforte
 Summers, Jean A. ... Singing
 Adeney, Richard G. Flute
 Lilburn, Douglas G. Composition

Charlotte Holmes Exhibition—

Gunyon, Margaret ... Viola

Gowland Harrison Scholarship—

For one year to December, 1939—
 Aronowitz, Cecil

Class B.

Shiffner, Peggy ... Hautboy
 (Hon. Exhibitioner)
 Reed, Marjorie ... Pianoforte
 Mines, Anatole ... Viola
 Crouch, Stanley ... Pianoforte
 Beales, Myrtle ... Singing

Director's Trust Fund Grants—

Oakshott, Margaret J.
 R.C.M. Social and Sports Club

South Province of Victoria (Australia) Scholarship—

Renewed for one term to July, 1939
 Nicholls, John W.

Miscellaneous Trust Fund, Grant
"Canadian Fund"

Kelly, Douglas

S. Ernest Palmer (Berkshire)

Scholarship—
Grant for one year to Dec., 1939

Meinardi, Charles W.

Scholars—

Maintenance Grants (two terms to
July, 1939—

Geduld, Joseph R.

Harmsworth, Margaret R.

(Additional)

MOULTON-MAYER FUND—

(Founded by Sir Robert and Lady
Mayer)

The following awards have been made

Donska, Maria ... Pianist
Lake, Mollie ... Soprano
Iris, Loveridge ... Pianist
Matthews, Cuthbert Baritone
McClean, Dorcas ... Violinist

John Astor Fund—

Exhibitions

For one term to July, 1939—

Fisher, Yvonne C.

For two terms to July, 1939—

Elliott, Fay

For one year to December, 1939—

Groom, Barbara

For one year to March, 1940

Astall, Edith

Beales, Myrtle R. L.

Horne, Eleanor

Hurd, Peggy F.

Lyle, Margaret

Mahoney-Jones, Cara

Norris, Patricia

O'Neill, Norah

Grants-in-Aid

Blake, Philip

Hill, Ronald

O'Connor, Eileen

Prideaux, Evelyn

Smith, Daphne

Willmott, Bertha

A.R.C.M. EXAMINATION

APRIL, 1939

PIANOFORTE (TEACHING)—

- a. Baines, Rosalie Beryl
- Beaton, Mary Stuart
- Beatty, Edith Dawson
- Brand, Mabel Pauline
- Bunce, Constance Mary
- a. Fettes, Frances McGlashan
- Horne, Eleanor Daisy
- Hughes, Edna
- Kislingbury, Jeanne Mary
- Maynard, Joan Hilda
- Moore, Winifred
- a. Oakshott, Margaret Joyce
- Raby, Samuel Edmond
- Sharp, Margaret Tregarthen
- Tanner, Daphne Denise Robson
- Tatham, Laura Esther
- Taylor, Dorothy
- a. Treadwell, Mary Margaret
- a. Tucker, Viola Margaret Kennedy
- Tuckwell, Barbara A.
- a. Whitewood, Rose Frances

PIANOFORTE (SOLO PERFORMANCE)—

- a. Dill, Laurence
- Doel, Charlotte Mary
- Hall, Doreen Janet
- Harrison, Eric
- a. Hill, Barbara Anne
- a. Kerridge, Barbara Winifred
- a. Pilgrim, Philip
- a. Sterndale-Bennett, Winifred
Anne
- Todd, Nancy Laird
- Wilson, Elizabeth Patience

SINGING (PUBLIC)—

- Blackall, Wanda Margaret
- Kelly, Douglas
- Skuffham, Marjorie Winifred
- Willmott, Pearl Doreen

ORGAN (SOLO PERFORMANCE)—

- a. Abbott, Kenneth John Dearle
- a. Large, Hugh Charles Mellish
- Willcocks, David Valentine

VIOLIN (TEACHING)—

- Butler, Mary Isabel
a. Frampton, Wilfrid Anthony
a. Inge, Margaret Gillian
 Popkin, Isabel Bassett
 Rigg, Ursula
 Schiele, Rachel Agnes

VIOLIN (SOLO PERFORMANCE)—

Layton, Jean Mary

VIOLONCELLO (TEACHING)—

- a.* Tripp, Claire Myfanwy

VIOLONCELLO (SOLO PERFORMANCE)— THEORY OF MUSIC—

Ashby, Arnold Richardson

BASSOON—

Cox, William Alfred
 Koch, Waldemar

FLUTE —

- a.* Burge, Hector Louis

TEACHING OF CLASS SINGING AND AURAL TRAINING—

Johnston, Doreen Glen

TEACHING OF MUSICAL HISTORY AND APPRECIATION—

Knyvett, Grenville Leycester

Gill, William David Littlejohn

- a.* Competent Knowledge of Harmony

LIST OF DATES, 1939

ENTRANCE EXAMINATION	...	...	...	...	Saturday, 29th April
TERM BEGINS	...	...	...	...	Monday, 1st May
HALF TERM BEGINS	...	...	...	...	Monday, 12th June
TERM ENDS	...	...	...	...	Saturday, 22nd July

CONCERT AND RECITAL DATES

WEEK OF
TERM

(Subject to alteration)

I	Thursday, May 4th, at	8.15	Violoncello and Pianoforte Recital (Arnold Ashby and Stephen Dornan)
II	Tuesday, „ 9th, „	8.15	... Flute and Song Recital (Winifred Gaskell and Ivy Armstrong)
III	Tuesday, „ 16th, „	8.15	... Pianoforte and Song Recital (George Malcolm and Janet Smith Miller)
	Thursday, „ 18th, „	8.15	... Chamber
IV	Wednesday, „ 24th, „	8.15	... Organ and Violin Recital (Kenneth Abbott and Merle Tibble)
	Friday, „ 26th, „	8.15	... Violin and Song Recital (Rosemary Harrison and Alan Coad)
V	*Tuesday, „ 30th, „	8.15	... Second Orchestra
	Wednesday, „ 31st, „	5.30	... L.C.C. Junior Exhibitioners
	Friday, June 2nd, „	8.15	... Third Orchestra
VI	Monday, „ 5th, „	5—7	... Opera Repertory
	Tuesday, „ 6th, „	8.15	... Chamber
	Wednesday, „ 7th, „	4.45	... Informal
	*Friday, „ 9th, „	8.15	... First Orchestra
VII	Monday, „ 12th, „	5.15	... L.C.C. Junior Exhibitioners
	Thursday, „ 15th, „	8.15	... Chamber
VIII	Monday, „ 19th, „	5—7	... Opera Repertory
	Wednesday, „ 21st, „	8.15	... Informal (Concertos)
IX	Wednesday, „ 28th, „	4.45	... Informal
	Thursday, „ 29th, „	8.15	... Chamber
X	*Monday, July 3rd, „	8.0	} Dr. R. Vaughan Williams's Opera "Sir John in Love"
	*Wednesday, „ 5th, „	8.0	
	Thursday, „ 6th, „	4.45	
	*Friday, „ 7th, „	8.15	... Second Orchestra
XI	Monday, „ 10th, „	5—7	... Opera Repertory
	Tuesday, „ 11th, „	8.15	... Chamber
	Thursday, „ 13th, „	8.15	... Third Orchestra
XII	Monday, „ 17th, „	8.15	... L.C.C. Junior Exhibitioners
	*Friday, „ 21st, „	8.15	... Choral and Orchestral

* Tickets are required for these dates.

Royal College of Music Union

FOUNDED 1906

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THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

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